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DANIEL JONES
INTONATION CURVES

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INTONATION CURVES

A COLLECTION OF PHONETIC TEXTS, IN WHICH
INTONATION IS MARKED ~~THROUGHOUT~~ BY
MEANS OF CURVED LINES ON A MUSICAL STAVE

BY

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INTRODUCTION

1. The branch of phonetic science known as Intonation, i. e. the variations in the pitch of the speaking voice, has not hitherto met with adequate treatment in books on pronunciation owing to the want of a satisfactory method of indicating these variations. Intonation, when marked at all, has generally been indicated by signs such as ' , ' , ' , ' , etc. placed at the beginnings and ends of words or sentences. Such marks may give a rough idea of the kind of intonation required, as for instance that the pitch is to rise or fall, but they fail to show with any sort of accuracy the precise points of the sentences at which the changes of pitch begin and end, and they do not profess to indicate the absolute pitch, or the subtle variations of pitch which are perpetually occurring in speech.

2. Accurate records of intonation have, it is true, been produced by means of tracings of voice vibrations, obtained by the use of a kymograph or otherwise. The vibrations may in this way be measured, or the number occurring in short units of time counted, and the results plotted on squared paper, the variations of pitch being thus expressed by curved lines. Such curves are, however, inconveniently large and elaborate, and the phonetic symbols to which the various parts of the curves correspond have to be placed far apart and at irregular intervals, thus rendering the text difficult to read. Besides this the work of preparing curves by this method is so laborious, that no one has ever yet analysed texts of sufficient length to be of any practical value to language students.

3. Evidently the only satisfactory method of representing in-

tonation, whether for scientific or for practical purposes, is by means of curves, and in the present work an attempt has been made to produce by the method hereafter described intonation-curves which may combine as far as possible scientific accuracy with practical utility.

4. In a complete analysis of pronunciation the following elements of speech must be represented: (i) the quality of the various sounds, (ii) the quantity of the sounds (length), (iii) their relative loudness, and (iv) the pitch of the voice in pronouncing them. All these essentials are represented in detail in the English, French and German texts here given. The quality of the sounds is shown by phonetic symbols, their length by the use of the marks : and ', their loudness by the stress mark ' and by the bar lines on the accompanying musical staves — these bar lines being placed at every point where there is a minimum of loudness (i. e. at the limits of the syllables) — and lastly the pitch of the voice by curves on musical staves.

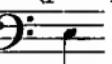
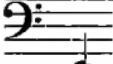
5. The pronunciations thus analysed are those of actual English, French and German speakers, the necessary observations being made by means of a Gramophone. The following explanation will show how the analysis has been obtained.

6. If while a Gramophone, Phonograph, or other similar instrument, is in operation, the needle is lifted from the revolving record, the ear will retain the impression of the sound heard at the instant when the needle is lifted. And if the record is of a speaking voice, the impression retained is that of a speech sound or portion of a speech sound, both as regards its quality and, if it is a voiced sound, as regards its pitch, each of which elements may therefore be recorded. In order to obtain accurate results it is generally necessary to take several observations for the quality of a given sound and several more for its pitch. In regard to the latter observations, when the musical note sounded at the given instant has become firmly fixed in the mind of the observer, its absolute pitch may be ascertained by comparison with a tuningfork and then marked on a musical stave. The result may often be further verified by comparison of the note with the principal notes of the syllables preceding and following

the sound under observation.¹ Relative length and loudness may be determined by repeating short groups of sounds several times over.

7. By observing every sound separately in this way, the following gramophone records² have been completely analysed, and the results are given in this book (on the right hand pages) side by side with (1) the ordinary spelling of the texts, and (2) transcriptions of average Standard pronunciation³ for comparison (on the left hand pages).

	Gramophone Co's Catalogue number	Title	Speaker
English	1315 III	Passage from Shakespeare's Richard II .	Sir H. Beerbohm Tree
	1356 ..	Poe's The Bells (verses 1—3)	Canon Fleming
	1286 ..	Conversation from Langenscheidt's English	Mr Bernard MacDonald
	31171 II.	Passage from Rostand's La Samaritaine . . .	Mme Sarah Bernhardt
French	31253 ..	Lafontaine's Le Corbeau et le Renard, and Le Loup et l'Agneau	M. Louis Delaunay
	31284 ..	Conversation from Barlet and Rippmann's French Life and Ways	(cannot be traced)

¹ Thus in 'dəb'mi:✉ (p. 55, l. 3) the pitch of the beginning of the i was found to be E  and that of the ✉ was found to be E . If the word is repeated several times the octave interval

is clearly heard. Again in di'tre:nè (p. 73, l. 4) the pitches of the vowels i, e, è were found to be E, C (beginning) changing to A (end), and A respectively. This is confirmed by the fact that if the phrase is repeated several times over the ear perceives distinctly the notes of the chord of A minor.

² The choice of records suitable for the purpose of this work is very limited, and those used are the best obtainable. No suitable German conversation record was available.

³ See § 17.

	Gramophone Co's Catalogue number	Title	Speaker
German	41968 II.	Passage from Schiller's Wallenstein	Herr Max Montor
	41319 III	Passage from Goethe's Faust	Herr Otto Sommerstorff.

8. All these records are obtainable from the Gramophone Company with the exception of the English Conversation which is obtainable from Messrs Langenscheidt of Berlin. The Roman numerals added to some of the numbers do not appear in the catalogues but are embossed on the records themselves. They indicate that more than one original record has been made. Thus, while all the records bearing a given catalogue number and with the same Roman numeral embossed are *identical*, those bearing the same catalogue number but different Roman numerals are not identical but only *similar*.

9. It may be objected that talking machines do not reproduce speech with sufficient distinctness to render possible a minute analysis of the speaker's pronunciation. This objection is a just one in regard to inferior machines and inferior records, but if first-rate machines and first-rate records are used, minute distinctions may be as clearly perceived as in the actual human voice. Modifications in the pronunciation arising from the instrument are few and slight. The principal are (in the case of disc machines) (i) the addition of the scraping sound made by the needle, (ii) a slight modification of sound quality due to the resonance of the horn both in making the record and in reproducing it, (iii) the indistinctness of the sound S. With good machines and good records, however, these modifications are of no great consequence, and even when they are noticeable, the practised ear makes allowance for them mechanically.¹

10. The analysis of the sounds can in fact be carried out with greater certainty with the machine than could ever be done with

¹ It may be added that the echo caused by the horn with which the original record was made may even be of assistance to the observer. Thus in the u: in 'tsu:künft (p. 59, l. 10) the note of the vowel (A) and the same note echoed from the original horn are clearly distinguishable, and corroborate each other.

an actual human voice, owing to the fact that observations may be repeated any number of times. If a person is asked to repeat a word or phrase a number of times, he will almost inevitably make slight unintentional variations. Again if we ask a person to stop short at some given point in the middle of a word in such a way that the final sound which he utters shall retain the *exact* quality, loudness and (especially) pitch that it would have had if the word and sentence were continued, we cannot be sure that he will succeed. In fact in the great majority of cases the chance of his being able to do so is so remote that even approximate success is not to be hoped for. The machine on the other hand always repeats the words in *exactly* the same way, and if the needle is raised at any point the final sound heard is always *exactly* that which would have been pronounced had the sentence continued.

11. The following is the process by which the right hand pages of the texts were prepared. The records were first analysed as regards the quality, length and stress of the various sounds, and the phonetic transcriptions thus obtained (the phonetic alphabet used being that of the *Association Phonétique Internationale*).¹ These were set up in type with blanks between the lines for the subsequent insertion of the staves. The staves were then printed alone in their correct relative positions on sheets of transparent paper. These were then placed on the top of proofs of the transcriptions so that the staves were in their correct positions relative to the lines of transcription. The next step was to draw on the staves bar lines exactly above all the points of syllable division.² The staves were then ready for the insertion of the curves. The records were accordingly analysed again, and the absolute pitches

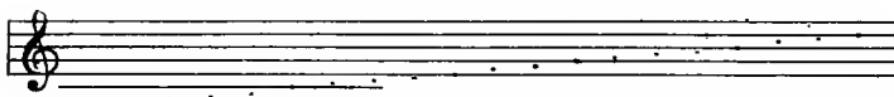
¹ The groups of the phonetic symbols in the texts correspond to groups of sounds pronounced without pause (technically known as 'breathgroups'), the blank spaces therefore corresponding to pauses in speech.

² The object of these bar lines is not merely to show where the points of syllable division are, but also to diminish the likelihood of inaccuracies in the placing of the different points of the curves, and to render it easier for those who may study the texts to see at a glance the parts of the curve and text which correspond.

of all the vowels and most of the voiced consonants determined¹, and the notes marked on the staves exactly above the symbols to which they correspond. The positions of the points corresponding to the various notes were marked as follows:

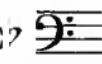
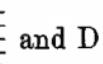
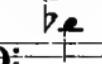
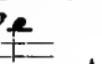


E F Gb G Ab A Bb B C Db D Eb E F Gb G Ab A Bb B C Db D Eb E F



G Ab A Bb B C Db D Eb E F Gb G Ab A Bb B C Db D

12. In many cases it was necessary to take observations of pitch at two or three different points of the same sound. Thus for instance, observations taken at the beginning, middle and end of the diphthong *uw* in 'd̄etwil'duw' (p. 25, l. 5) gave the notes

F , E  and D . Again, in the syllable 'kl̄ay' (p. 67, l. 9) observations of pitch were taken at four points: the pitch in the middle of the *l* was found to be A , the pitches at the beginning and middle of the *a* were found to be G  and A, respectively, and the pitch of the end of the *y* was found to be F; hence the shape of the curve. Breathed sounds have of course no intonation. Where breathed sounds occur the curve has been dotted, the dotted part representing the intonation which would in all probability have been used had the sound been voiced.

13. In this way the complete manuscript of the curves was obtained. The text and curves were then reproduced together on zinc plates, from which the final printing was made.

¹ The rate of revolution of the record (which affects not only the rate of performance but also the absolute pitch of the sounds produced) was adjusted in each case so as to give what seemed to be the most natural mode of speaking the piece in question.

14. It will be seen from the above that great care has been taken to render the curves as accurate as possible. It is not claimed that the curves are *absolutely* accurate, like those obtained by measuring vibrations (§ 2). In fact in the method here used there are several obvious sources of error. Such inevitable errors are however very slight and are of no consequence from a practical point of view. It is submitted that they are immeasurably more than counterbalanced by the advantage of having long and easily legible texts not occupying an inordinate amount of space, coupled with curves on a scale which is familiar to everyone—an arrangement which it is hoped may prove helpful not only to phonetic specialists, but also to teachers of languages and teachers of elocution.

15. It remains to add a few miscellaneous remarks.

16. For representing the speech sounds a very detailed form of phonetic transcription has been adopted, both in the representation of the pronunciation of the various speakers and in the transcriptions of normal average pronunciation given on the left hand pages for reference; that is to say the form of transcription here used is much more complicated than that generally employed in practical phonetic transcriptions (see Explanation of Symbols pp. XII—XVI). This has been found advisable for two reasons, firstly because a more accurate representation of the actual pronunciation of each speaker can be given, and secondly because the use of the same symbols to denote similar but different sounds in different languages, so general (and usually advisable) in books of practical transcriptions¹, might be a source of obscurity here when three different languages are compared in detail.² The principal individual cases in which even the transcription here used does not indicate shades of sound with sufficient accuracy are mentioned in the notes at the end of the book.

¹ Thus the French and German ö and œ and the English ɒ and ɪ are generally all represented by the one symbol œ.

² In one particular the transcription here employed is not quite satisfactory, viz: in having the symbol œ to denote both the English and the French neutral vowel. It would perhaps have been better to represent the French sound by ø.

17. In the transcriptions placed on the left hand pages for the sake of comparison, the pronunciation represented is that which may be taken to be the standard pronunciation of each language, viz: the average pronunciation of educated inhabitants of the South of England, the North of France and the North of Germany respectively. In the French pieces unemphatic stress has been given for the sake of consistency, though shifted stress might be used with advantage in many cases. Cases in which shifted stress would be permissible or advisable may be seen in the texts on the right hand pages.

18. It will be observed that in both the conversation records the pronunciation is to some extent artificial. This is no doubt due to the exigencies of the process of making the records. In order that a talking record should be really good, the articulation of the speaker must be very clear, far clearer than it usually would be in conversation. The result is that conversational records are generally either indistinct, or they show a somewhat unnatural pronunciation. The two conversational records in question have been chosen for their exceptional distinctness. In judging of the pronunciation therefore due allowance must be made for the fact that the speakers were obliged more or less to 'recite' the conversations. The intonation is however not greatly, if at all, affected by this fact.

19. In conclusion the author wishes to express his thanks to Messrs Langenscheidt for permission to reproduce Conversation No. 13 in the *kleine Toussaint-Langenscheidt Englisch*, to M. Fasquelle for permission to reproduce the passage from Rostand's *La Samaritaine*, and to the Gramophone Company for permission to reproduce Conversation No. 21 in Barlet and Rippmann's *French Life and Ways*; also to Miss M. Horn, one of the Principals of the German Governesses' Association for kindly revising the proofs of the transcriptions of German Standard pronunciation. Special thanks are also due to Mr Bernard MacDonald, M. Louis Delaunay, Herr Max Montor and Herr Otto Sommerstorff for furnishing particulars of circumstances which may have influenced their pronunciation (see notes), and to Mr Arthur Finlayson who supplied similar information regarding the late Canon Fleming.

Wimbledon, April 1909.

DANIEL JONES.

EXPLANATION OF PHONETIC SYMBOLS

The alphabet used is that of the *Association Phonétique Internationale*.

The following tables show the mode of formation of the various sounds occurring in this book (see also pp. XIV—XVI). For detailed explanations students are referred to the text-books of Elementary Phonetics.

I. CONSONANTS

	Labial		Dental	Palatal	Velar	Uvu-lar	Glottal
	Bi-labial	Labio-dental					
Plosive	p b		t d ð		k g		?
Nasal	m	m	n	n	p	ŋ	
Lateral			l	l	l	(l)	
Rolled			r	r	r		r r
Fricative	v	ɸ w w	f v	θ ð, s z, ʃ ʒ, x	ç j (ɥ) (m)(w) x	h	h h

II. VOWELS WITH LIP-ROUNDING

	Front	Mixed	Back
Closed	y, ÿ	ü	u, ù
Half-closed	ø, ð	ö	o, ò
Half-open	œ	ö	ø
Open		v	ø

III. VOWELS WITHOUT LIP-ROUNDING

	Front	Mixed	Back
Closed	i, ï		
Half-closed	e, ë	ë	
Half-open	ɛ	ɛ æ θ	ʌ
Open	æ a	ɑ	

- : means that the sound denoted by the preceding symbol is long.
- means that the sound denoted by the preceding symbol is half-long. Fully long diphthongs have the mark · after each element. (The sounds denoted by symbols not followed by : or by · are short.)¹
- placed under the symbol of a voiced sound means that the sound is devocalized.²
- between two symbols denotes a very short pause.
- ~ placed under a consonant symbol means that the sound is syllabic.
- ~ placed over a symbol means that the sound denoted by the symbol is nasalized.
- ; placed under a symbol indicates "inversion" of the tip of the tongue.
- ; means that the syllable immediately following is stressed.

Figures thus ⁵, ₃₈, refer to notes at the end of the book.

¹ With one unimportant reservation. It has not been considered necessary to mark *consonant* length except in cases where the length is not normal.

² In the case of final voiced consonants, which are often partially or completely devocalised, especially in English (*e. g. hands* hændz or hændz, generally written hændz), · has not usually been added. Sounds in such positions are generally weak and it is difficult to tell for certain from the record, whether they were completely devocalised or not in the speaker's pronunciation.

KEY WORDS

E stands for *average educated Southern English*.

F stands for *average educated Northern French*.

G stands for *average educated North German*.

a E father ('fa:ðə), F pâte (pa:t), G Vater ('fa:tər)

ã F banc (bã)

a E dry (dra:i), F patte (pat)

ã nasalized a, occasional English branch (brãnts, usually brã:nts)

æ E cab (kæb)

ã a vowel intermediate in acoustic effect between æ and ə, E abstain (əb'stèin or ãb'-stèin)

ã nasalized æ, dialectal English man (mã:n, standard mæn)

ʌ E much (mʌtʃ)

b E boat (bòut), F bon (bõ), G Band (bant)

ç G ich (?iç)

d E day (dè:i), F dette (det), G Ding (din)

ð devocalized d

ð E then (ðèn)

ɛ F né (ne), G See (ze:)

è E let (lèt), F médecin (mèt'-sè), G elf (?èlf)

ẽ a vowel intermediate in acoustic effect between è and ə, E moment (generally 'mòù-mènt, but in declamatory style 'mòùmènt), G bitte ('bitè)

ɛ E there (ðɛ:ə'), F même (mè:m), G Herr (hèr)

ë E bird (bë:d)

ë inverted ë, i. e. ë pronounced with simultaneous curling back of the tip of the tongue towards the hard palate

ɛ F pain (pɛ)

ø E above (ø'bav), other ('Aðø), G Bruder ('bru:dèr)

(The French sound represented by the same symbol, as in premier (prø'mje) differs slightly from the English and German sound, the principal difference being the addition of a little lip-rounding)

ø inverted ø, i. e. ø pronounced with simultaneous curling back of the tip of the tongue towards the hard palate

ø a very weak ø

f E foot (fùt), F femme (fam), G voll (fòl)

g E give (gìv), F gant (gã), G gut (gu:t)

h E hold (hòuld), G Hund (hùnt)

fi voiced h, F là-haut (la'o, la'ho or la'sio)

i E queen (**kwi:n**), F *si* (**si**),
G *mir* (**mi:R**)

i a very weak **i**

ı devocalized **i**

ı E sit (**sit**), G *Kind* (**kint**)

j E yes (**jès**), F *yeux* (**jø**),
G *ja* (**ja**)

k E catch (**kætʃ**), F *cas* (**ka**),
G *Kohl* (**ko:l**)

l the “clear” *l*, or *l* sound
formed with simultaneous
raising of the front of the
tongue in the direction of
the hard palate, E *leave*
(**li:v**), F *elle* (**ɛl**), G *wohl*
(**vo:l**)

l devocalized **l**, F *peuple*
(**pœpl**)

t the “dark” *l*, or *l* sound
formed with simultaneous
raising of the back of the
tongue in the direction of
the soft palate, E *feel* (**fi:t**)

m E *make* (**meik**), F *même*
(**me:m**), G *mit* (**mít**)

m a very weak devocalized **m**

n E *not* (**nöt**), F *neuf* (**nœf**),
G *Not* (**no:t**)

ñ devocalized **n**

p F *agneau* (**a'po**)

ŋ E *song* (**sɔŋ**), G *klang* (**klaŋ**)

o F *côte* (**ko:t**), G *wohl* (**vo:l**)

ò E *boat* (**bòut**), F *comment*
(**kò'mã**), G *Kopf* (**kòpf**)

ö a sound intermediate between
o and **ø**

ɔ F *port* (**pɔ:r**), G *dort* (**dɔ:t**)

ö a vowel intermediate in acoustic
effect between **ɔ** and **ø**,
E *forget* (generally **fö'gët**
but in declamatory style
fö'gët)

ɔ F *bon* (**bɔ**)

ø E *saw* (**so:**)

ø inverted **ø**, i. e. **ø** pronounced
with simultaneous curling
back of the tip of the tongue
towards the hard palate

ø E *not* (**nöt**)

ø F *peu* (**pø**), G *hören* (**hø:-
rø:n**)

ø G *zwölf* (**tsvølf** or **tsvølf**)

œ F *neuf* (**nœf**), G *Wörter*
(**'vœrtər**)

œ F *brun* (**brœ**)

p E *pay* (**pè:r**), F *patte* (**pat**),
G *Post* (**pøst**)

r the fully rolled dental sound
used by many F and G speakers,
and sometimes in E in
careful speaking (key words
below)

ṛ the breathed consonant corresponding
to the voiced **r** (key word below)

r the semi-rolled dental sound
(i. e. rolled, but consisting of
one single tap of the tongue)
frequently heard in E between
two vowels, and sometimes
in F and G finally (key words
below)

r a very weak **ṛ** or **r**.

ṛ the dental fricative *r* sound

XVI EXPLANATION OF PHONETIC SYMBOLS, KEY WORDS

generally used in E (key words below)

x a very weak **J**

R the rolled uvular sound generally used in F and G (key words below)

R̄ the breathed consonant corresponding to the voiced **R** (key word below)

R̄ the uvular fricative *r* sound not unfrequently heard in F and G especially when final

* a very weak **R̄**.

Key words for the *r* sounds:

E *rest* (generally **J̄est**, in declamatory style **R̄est**), *arrive* (generally **θ̄raɪv** or **θ̄jaɪv**, in declamatory style **θ̄raɪv**), F *rare* (**ra:r**, **ra:r** **ra:r**, **R̄a:R**, **R̄a:B** or **R̄a:B̄**), *quatre* (**katr̄** or **katR̄**), G *rot* (**ro:t** or **Ro:t**), *wahr* (**va:r**, **va:r**, **va:r**, **va:R**, **va:B** or **va:B̄**)¹

s E *safe* (**sèif**), F *sou* (**su**), G *was* (**vas**)

ʃ E *shop* (**ʃɒp**), F *chou* (**ʃu**), G *Schuh* (**ʃu:**)

t E *ten* (**tèn**), F *tôt* (**to**), G *tief* (**ti:f**)

θ E *thin* (**θin**)

u E *rude* (**ru:d**), F *tout* (**tu**), G *gut* (**gu:t**)

* a very weak **u**

ù E *put* (**pùt**), G *Mutter* (**'mùtəR**)

ü a sound intermediate between **u** and **y**, Norwegian *hus* (**hü:s**)

v E *vain* (**vèin**), F *veuve* (**vœ:v**), G *wo* (**vo:**)

ø South German *wo* (**vo:**)

w E *well* (**wèl**), F *oui* (**wi**)

M the breathed consonant corresponding to the voiced **w**, often used in E as the pronunciation of *wh*, *what* (**W̄t** or **W̄t̄**)

x G *ach* (**?ax**)

y F *tu* (**ty**), G *über* (**?y:bəR**)

ÿ G *Hütte* (**'hytē**)

ɥ F *huit* (**ɥit**)

z E *zeal* (**zì:l**), F *zèle* (**zé:l**), G *Sohn* (**zo:n**)

ʒ E *measure* (**mèʒə**), F *juge* (**ʒy:ʒ**), G *Loge* (**lo:ʒə**)

? G *geöffnet* (**gë'ɔfnët**)

¹ For convenience the symbol **r** alone is used in the transcriptions of standard English, and **R** alone is used in the transcriptions of standard French and German.

TEXTS

I. PASSAGE FROM
RICHARD THE SECOND.

(SHAKESPEARE.)

Act 3, Scene II.

K. Rich.: Of comfort no man speak;
Let's talk of graves,¹ of worms, and epitaphs;
Make dust our paper,² and with rainy eyes
Write sorrow³ on the bosom of the earth.
5 Let's choose executors and talk of wills;
And yet not so, — for what can we bequeath,
Save our deposed bodies⁴ to the earth?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own,⁵ but death
10 And that small model of the barren earth

I. RICHARD THE SECOND.

əv 'kʌmfət 'nòù mæn 'spi:k;
lèts tɔ:k əv 'grè:ì:vz, əv 'wë:mz ənd 'èpìta:fs;
mèik 'dæst aùə 'pè:ipə, ənd wìð 'rèinì 'a:ì:z
raìt 'sò:rò:ù: ì:vn ðə 'bùzəm əv ðì 'ë:θ.
5 lèts 'tʃu:z ìg'zèkjùtəz ənd 'tɔ:k əv 'wìlz;
ənd 'jèt 'nò:t 'sò:ù:, — fə 'wò:t kən wi' bì'kwì:ð,
sèiv aùə dì'pò:ù:zìd 'bò:ðìz tə ðì 'ë:θ?
aùə 'lændz, aùə 'la:ì:vz, ənd 'v:l a' bò:lìjbrùks,
ənd 'nʌθìj kən wi' kù:l aùər 'ò:ùn, bət 'dèθ
10 ənd 'ðæt 'smø:t 'mødø əv ðə 'bærən 'ë:θ

ð v'k a m f e t' n o: m æ n ' s p i k ;²
 ' l e t s ' t b k e v' g a è ' i v z , ð v' w ë: m z ä n d ' è p i t a f s ;
 m è l k ' d a s t a: ' p è l p e , æ n d w i ð ' r è l n i ' a ï z
 x a l t ' s ñ a o u: ð n ð e ' b ù z ï m ö v ð i ' ë: ð .³
 l e t s ' t f u: z i g ' z è k j ù t a: z è n d ' t b k e v' w i l z ;
 æ n d ' j è t ' n ð t ' s ð ù , — f ö ' w ð t k e n w i: b i k w i: ð ,
 s è: i v a: d i ' p ð u: z i d ' b ð d i z: t ù ð i ' ë: ð ?
 a ð l æ n d z a: l a: r v z è n d ' o: l a: ' b ð l i g b r ð o k s ,
 æ n ' n a ð i g k æ n w i: k o: l a: r ' o: u n , b a t ' d è ð '
 ' æ n d ' ð a t ' s m p: t ' m ð d t è v ð e ' b æ r e n ' ë: ð

* Spoken by M^r H. Beerbohm Tree See note 1

Which serves as paste / and cover to our bones.
 For God's sake, / let us sit upon the ground
 And tell sad stories of the death of kings:
 How some have been deposed, / some slain in war,
 15 Some haunted by the ghosts they have depos'd,
 Some poison'd by their wives, / some sleeping kill'd;
 All murder'd. For within the hollow crown
 That rounds the mortal temples of a king,
 Keeps death his court, / and there the Antick sits,
 20 Scoffing his state and grinning at his pomp;

wɪtʃ sə:vz əz 'pɛɪst ənd 'kʌvə tu aʊə 'bòùnz.
 fe 'gòdz 'sèik lèt əs 'sɪt əpən ðə 'graùnd
 ənd 'tèl 'sæd 'sto:rɪz əv ðə 'dèθ əv 'kɪŋz:
 haù 'səm həv bi:n dì'pò:ù:zd, 'səm 'slèin ɪn 'wə:,
 'səm 'hɒ:ntɪd bai ðə 'gò:nts ðèi həv dì'pò:ù:zd,
 15 'səm 'pɔ:ì:znd bai ðə 'wɔ:ì:vz, 'səm 'sli:pɪŋ 'kɪ:ld;
 'n: l 'mæ:dæd. fə: wɪdɪn ðə 'hɒ:blə:ù: 'kra:ùn
 ðət 'raùndz ðə 'mɒ:tʃ 'tèmplz əv ə 'kɪŋ,
 ki:ps 'dèθ hìz 'kɒ:t, ənd 'ðə:ə: ði 'æntɪk 'sits,
 20 'skɒ:fiŋ hìz 'stèit ənd 'grɪnɪŋ ət hìz 'pò:mp;

wìts' së: v z ë z' p è i s t æ n d' k a v ë t u u: b o u n z.

f ë' g ò d z' s è i k l è t ë s' s ì t ë p ë n ð ë' g r a ù n d

æ n d' t h è l' s æ d' s t n: r ì z ñ v ð ë d ë ð ë ð ë v' k ì g z:

h a ù' s a m' h ë v b i n d i' p ò u' z d, ' s a m' s l e i n i n' w ð i r,

' s a m' h ë n t i d b a i ð ë' g ò u s t s ð e h æ v d i' p ò u' z d,

' s a m' p o: r' z n d b a i ð ë e' w a i' v z, ' s a m' s l i p i n' k i l d;

' b: t' m ë: d ë: d. ' f n: w ë ð i n ð ë h b l o u' k r a ù n

ð ë t' t a ù n d z ð ë' m v t t' t e m p t z ò v e' k ì g,

' k i p s' d ë ð ë h ë z' k ë t, æ n d ð ë e' ð i' æ n t i k' s i t s,

' s k ò f i g h i z' s t è i t æ n d' g r ì n i g ë t h ë z' p ò m p;

Allowing him a breath, a little scene,
 To monarchize, be fear'd, and kill with looks,
 Infusing him with self and vain conceit,
 As if this flesh which walls about our life
 25 Were brass impregnable; and humour'd thus
 Comes at the last, and with a little pin
 Bores through his castle wall, and farewell king.

II. THE BELLS (VERSES 1-3).

(E. A. Poe.)

I.

Hear the sledges with the bells,
 Silver bells!

What a world of merriment their melody foretells!

ə'laùìŋ him ə 'brèθ, ə 'lìtl̄ 'sì:n,
 tù 'mìnəka'ìz, bì 'fì:ə'd, ənd 'kìl wìð 'lùks,
 ìn'fju:zìŋ him wìð 'sèlf ənd 'vèin kən'sì:t,
 əz if 'ðìs 'flèʃ wìtʃ 'wø:łz əbaùt aùə 'laìf
 25 wë: 'bra:s ìm'prègnəbł; ənd 'hju:mèd 'ðìs
 'kamz ət ðø 'la:st, ənd wìð ə 'lìtl̄ 'pìn
 'bø:z ðru: hìz 'ka:sł 'wø:ł, ənd 'fø:ə'wèl 'kìŋ.

II. THE BELLS.

I.

'hì:ə' ðø 'slèdžìz wìð ðø 'bèłz,
 'sìlvø 'bèłz!
 wø:t ə 'wø:łd əv 'mèrìmènt ðø:ə 'mèlèdì fø:tèłz!



THE BELLS*



* Spoken by the Rev. Canon *Fleming*. See note 6.

How they tinkle, tinkle, tinkle,
 5 On the icy air of night!
 While the stars that oversprinkle
 All the heavens seem to twinkle
 With a crystalline delight;
 Keeping time, time, time,
 10 In a sort of Runic rhyme,
 To the tintinabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells —
 From the jingling and the tinkling of the bells.

II.

Hear the mellow wedding bells,
 Golden bells!
 What a world of happiness their harmony foretells!

haù ðèi 'tìŋkɪ, 'tìŋkɪ, 'tìŋkɪ,
 5 ðn ði 'aɪsɪ 'sə'r əv 'naɪt!
 wail ðe 'sta:z ðet ðùvə'sprɪŋkɪ
 n'l ðe 'hèvnpz si:m tə 'twìŋkɪ
 wìð ə 'krìsteləin dì'laɪt;
 ki:pɪŋ 'ta:ɪm, 'ta:ɪm, 'ta:ɪm,
 10 ìn ə sə:t əv 'ru:nìk 'ra:ɪm,
 tə ðe tìntìnaebjù'lèɪsp ðet sòu 'mju:zìkəlì 'wètz
 frém ðe 'bètz, 'bètz, 'bètz, 'bètz,
 'bètz, 'bètz, 'bètz,
 frém ðe 'dʒìnglɪŋ ənd ðe 'tìŋklɪŋ əv ðe 'bètz.
 II.
 'hì:ə ðe 'mèlò:u 'wèdɪŋ bètz,
 'gòùldən bètz!
 wòt ə 'wë:ld əv 'hæpìnìs ðeə 'ha:mənì fò'tètz!

haùðèitìgkl̄'tìgkl̄tìgkl̄,
 ònði'aìsi'ærøv'nàit! maìlðø'sta:zðøt.
 -òùvø'sprìgkl̄'lðø'hèvnzsimtù'twìgkl̄
 wìðø'krìstëlaìndì'làit;
 kípìg'taìm'taìm'taìm inø'snø'tøv'ru:nìk'ràìm
 tùðø'tìntìnaebju'lèìsønðøtsòù'mju:zìkølì'wèl:z
 fùömðø'bèlz'bèlz'bèlz'bèlz'bèlz'bèlz'bèlz —
 fùömðø'dzìg:gliø'ændðø'tìgk:liø'evðø'bèl:z.⁶
 'hiøðømèløù'wèdìg'bèl:z, 'gò'ù'løn'bèl:z!
 wøtø'wë:ldøv'hæpìnèsðør'ha:mønìføø'tèl:z!

Through the balmy air of night

5 How they ring out their delight!

From the molten-golden notes,

And all in tune,

What a liquid ditty floats

To the turtle-dove that listens, as she gloats

10 On the moon!

Oh, from out the sounding cells

What a gush of euphony voluminously wells!

How it swells!

How it dwells

15 On the Future! how it tells

Of the rapture that impels

θru: ðə 'ba:mì 'e'ə'r əv 'naɪt

5 haù ðèi 'rɪŋ 'aʊt ðəθ dì'laɪt!

frəm ðə 'mòùltən-'gòùldən 'nòùts,

ənd 'v: l ìn 'tju:n,

wb:t ə 'lìkwìd 'dìtì 'flòùts

tə ðə 'të:tìdæv ðət 'lìsñz, æz ñi 'glòùts

10 ñn ðə 'mu:n!

'ò:ù:, frəm aùt ðə 'saùndɪŋ 'sèlz

wb:t ə 'gʌf əv 'ju:fənì və'lju:mìnesli 'wèlz!

haù ìt 'swèlz!

haù ìt 'dwèlz

15 ñn ðə 'fju:tʃə! haù ìt 'tèlz

əv ðə 'ræptʃə ðət ìm'pèlz

Φ:
 'θru:ðe'ba:lmì'gerøv'nait'
 Φ:
 haùðeì'rìgautðedilait!
 Φ:
 fuðmðe'mòult:ën'gðulden'ñòuts-
 Φ:
 -end'u:lin'tju:n:,
 Φ:
 møtø'likwid'diti'flòutstuðe'tëtldavøæt'lisnz,
 Φ:
 æzsi'glòutsònðe'mu:n!⁸
 Φ:
 'o:frøm'autðe'saundiñsèl:z
 Φ:
 wøtø'gøv'ju:fønivòu'lju:mìnøsli'wèl:z!
 Φ:
 haùit'swèl:z! haùit'dwèl:zòuñðe'fjutø!^9
 Φ:
 haùit'tèl:zòvøðe'ræpøtjùøðetim'pèl:z¹⁰

To the ringing and the swinging
 Of the bells, bells, bells,
 To the rhyming and the chiming of the bells!

III.

Hear the loud alarum bells,
 Brazen bells!

What a tale of terror now their turbulency tells!

In the startled ear of night

5 How they scream out their affright!

Too much horrified to speak,

They can only shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,

10 In a mad expostulation with the deaf and frantic fire,

tə ðə 'rɪŋɪŋ ənd ðə 'swɪŋɪŋ

əv ðə 'bɛlz, 'bɛlz, 'bɛlz

tə ðə 'raɪmɪŋ ənd ðə 'tʃaɪmɪŋ əv ðə 'bɛlz!

III.

'hɪ'ə' ðə 'la'ù'd ə'lərəm bɛlz,

'brɛ'ɪ'zən bɛlz!

wb̄t ə 'tɛ'ɪ'l əv 'tɛrə naù ðəə 'tɛ:bjùlənsɪ 'tɛlz!

5 ìn ðə 'sta'tɪd 'ɪ'r əv 'naɪt

haù ðəi 'skri:m 'aùt ðəər ə'fraɪt!

'tu: mʌts 'hɔrɪfaɪd tə 'spi:k,

ðəi kən ðùnlɪ 'sri:k, 'sri:k,

'aùt əv 'tju:n,

ìn ə 'klæmərəs ə'pi:liŋ tə ðə 'mə:sɪ əv ðə 'faɪə,

10 ìn ə'mæd ɪkspɔ:stjù'lèjsn wɪð ðə 'dɛf ənd 'fræntɪk 'faɪə,

tuðə'r:ìŋìŋ:ænðə'swìŋìŋ:əvðə'bèlz'bèlz'bèlz,
 t ù ð
 hì:ðə'la:ù:də'la:rəm'bèlz, 'brè:ìzən'bèlz!
 m ð t ð
 ìnðə'st ð t ð
 h a ù ð
 tu:m a t f'h ð r ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð
 ð
 ìn ð
 in ð
 in ð

Leaping higher, higher, higher,
 With a desperate desire,
 And a resolute endeavour,
 Now — now to sit or never,
 15 By the side of the pale-faced moon.
 Oh, the bells, bells, bells!
 What a tale their terror tells
 Of Despair!
 How they clang, and clash, and roar!
 20 What a horror they outpour
 On the bosom of the palpitating air!
 Yet the ear it fully knows,
 By the clangling,
 And the twanging.

li'pɪŋ 'haɪə, 'haɪə, 'haɪə,
 wɪð ə 'dɛspərɪt dɪ'zaɪə,
 ənd ə 'rezəlju:t ɪn'dɛvə,
 'na:ù: — 'na:ù: tə sit ə 'nɛvə,
 15 bəɪ ðə saɪd əv ðə 'pɛl-fɛɪst 'mu:n.
 'ð:ù:, ðə 'bɛlz, 'bɛlz, 'bɛlz!
 wɒt ə 'tɛ:ɪ:l ðə ə 'tɛrə 'tɛlz
 əv dɪs'pɛ:ə!
 haù ðɛi 'klæŋ, ənd 'klæʃ, ənd 'rɒ:
 20 wɒt ə 'hɒrə ðɛi aʊt'pʊ:r
 ɒn ðə 'bùzəm əv ðə 'pælpɪtɛlɪŋ 'ɛ:ə!
 jɛt ði:ɪ:r ɪt 'fʊlɪ 'nò:ù:z,
 bəɪ ðə 'klæŋɪŋ,
 ənd ðə 'twæŋɪŋ,

li·pìg'haìø·haìø·haìø, wiðø'dèspøritdi'zaìø,
 ændø'rèzøljutèn'dèvø, 'na·ù·na·ù·tù'sítø·'nèvø,
 baìðøsaìdøvðø'pèil'fèist'mu:n:.⁸

'o:ðø'bèl:z·'bèl:z·'bèl:z!

uòtø'tèì'lðøaòtèrø'tèl:zövdøs'pø:ø!

haùðèì'klæg:ənd'klæf:ənd'rø:ø!

uòtø'hørø'ðèiaùt'pø:ø

ønðø'bùzømøvðø'pælp:itèìtìg'ø:ø!

jètði'í'rørit'fùli'nòùz

baìðø'klægìg::ənðø'twægìg::

25 How the danger ebbs and flows;
 Yet the ear distinctly tells,
 By the jangling
 And the wrangling,
 How the danger sinks or swells,
 30 By the sinking or the swelling in the anger of the bells,
 Of the bells, bells, bells,
 In the clamour and the clangour of the bells!

III. CONVERSATION.

(Kleine Toussaint-Langenscheidt Englisch, No. 13.)*

Postal affairs. Postal business.

1. Which is your nearest post-office?

25 haù ðə 'dèindʒə(r) 'èbz ənd 'flò·ù·z;
 jèt ði ɪ·ə· dis'tìŋktlì 'tèlz
 báì ðə 'dʒæŋglìŋ
 ənd ðə 'ræŋglìŋ,
 haù ðə dèindʒə 'sìŋks v· 'swèlz,
 30 báì ðə 'sìŋkìŋ v· ðə 'swèlìŋ ɪn ði 'æŋgər əv ðə 'bèlz,
 əv ðə 'bèlz, 'bèlz, 'bèlz
 ɪn ðə 'klæmər ənd ðə 'klæŋgər əv ðə 'bèlz.

III. CONVERSATION.

'pòùstl əf·ə·z. 'pòùstl 'bìznìs.

1. 'wìtʃ ɪz jv· 'nìərìst 'pòùstbòfìs?

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haùðə'dèindʒər'èb:zənd'flð'ùz;
jètði'i:nədɪstɪgktlɪ'tèlz,
baìðə'dʒæy:gliy::ənðə'ræy:gliy::,
haùðə'dèindʒə'sɪgksu'swèl:z baìðə'sɪgkɪy:
n'ðə'swèliyinði'aeygərəvðə'bèl:z,
b'vðə'bèl:z°'bèl:z°'bèl:z,
inðə'kləmərændðə'klæy:gərəvðə'bèl:z!

III. CONVERSATION.*

pòustət.æ'fə'z. pòustəl'bìznɪs.
'mìts'ìzjv'nìərìst'pòustòfìs?

* Spoken by Mr. *Bernard MacDonald* See note 12.

2. The grocer's shop nearly opposite.
3. I suppose I can buy stamps there?
4. You can do nearly all your postal business there.
5. Posting letters, cashing money-orders, and all that?
6. Yes. The grocer moreover does all the Savings-bank business as well.
7. What do you mean by that?
8. Well, through any ordinary postmaster, like the grocer, you may deposit money in the Post-office Savings-bank, or withdraw it therefrom.

2. ðə 'gròùsəz ʃòp 'nìèlì 'òpəzìt.
3. ài sə'pò'ù'z ài kən bái 'stæmps 'ðæ·θ·?
4. ju' kən du' nìèlì 'v:l ju' 'pòùstl̄ 'bìznìs ðæø.
5. 'pòùstl̄ ɭètəz, 'kæʃin̄ 'mænìv·dəz, ənd 'v:f 'ðæt?
6. 'jès. ðə 'gròùsə mɔ·ròùvə dəz v:f ðə 'sèìvìñzbæŋk bìznìs øz 'wèl.
7. 'wòt d ju' mi'n bái 'ðæt?
8. 'weł, əru' 'ènì 'v:dprì 'pòùstma·stə, laìk ðə 'gròùsə, ju' mə dì'pòzìt 'mænì ìn ðə 'pòùstofis 'sèìvìñzbæŋk, v: wìð-'drø' ìt ðæøfrøm.

ðə'grōùsəz. 'ʃōp. 'niəli. 'bōzit.
 aɪsə'pō'ūz. aɪkənbai'stæmpsðə'θ? ¹³
 jukən'duwniəli'θu:ljə'pōustl'biznis'ðə.
 'pōustl'g'lətəz, 'kæfɪng'manɪ'ndəz,
 ænd'θu:lfæt? 'jəs. ðə'grōùsə. 'mə'rōùvə.
 dəz'v'fðə'sèivɪŋzbæŋkbiznis. æz'wət.
 'mətdùju'mi:nbaɪ'ðæt? 'wəl,
 θru'θnɪ'v'dənəri'pōustməstə. laɪkðə'grōùsə,
 ju'mèldi'pōzit. 'manɪ'ndθə'pōustb'fɪs. 'sèivɪŋzbæŋk
 'pəwɪθ'daŋ'itðə'frɪm.

9. An English postmaster, then, is also a banker?

10. He is to a certain extent.

11. But any important business, I suppose, devolves on the head offices?

12. Just so. The nearest of these is the head district office at Charing Cross.

13. Oh, that is where I have had my poste-restante letters addressed to. I will go there.

14. I imagine even the grocer's, or any other branch office would keep letters for you, if marked: "To be left till called for."

9. ən 'ɪŋglɪʃ 'pəʊstmaːstə, ðən, ɪz 'pəlɪsəʊ ə 'bæŋkə?

10. hi: ɪz tə ə 'səːtŋ ɪks'tənt.

11. bət 'ènɪ ɪm'pəːtnt bɪznɪs, aɪ səpə'ùz, dɪ'vəlvz ən ðə 'hèd 'bflsiz?

12. 'dʒʌst 'sə'ù. ðə 'nɪərɪst əv 'ði:z ɪz ðə 'hèd 'dɪstrɪkt bfls ət 'tʃærɪŋ 'kro:s.

13. òu 'ðæt s wər aɪ v hæd mai 'pəʊst'rəstənt 'lètəz ədrəst tu. aɪ ɪ 'gò'ù' 'ðe'ə.

14. aɪ ɪmædʒɪn i'vŋ ðə 'grəʊsəz, ə'r 'ènɪ 'ʌðə bra'nts bfls wùd 'ki:p 'lètəz fo' ju, 'if 'məkt: "tə bɪ 'lèft tɪl 'kɒuld fo'."

æn'glin's pòustma stæðen,
 iz'vlsdù'e bægke? hij'z tuø'së tñeks'tent.
 bat'ènì'ìm'pøtønt'biznis' aìsø'pø'ùz,
 dì'vblvz' ònðø'hèd' bñfisiz? 'dʒast'sò'ù.
 ðø'niørist' ñv'ðiz izði'hèd'distraikt'bñfis
 ätt'sørig'køs. òu'ðæts' mæer.
 aìøvhædmai'pøst'æstānt'lètøz' æ'drèsttuw.
 aìwìl'gòu'ðe'ø. aìl'mædʒin' i'vnðø'gròùsø'z,
 v'r'èni'vðø'brants' bñfis¹⁴ wùd'ki'p'lètøz' fñ'juw,
 'if'ma:kt: "tùbi'lèfttil'kv'ldføø."

15. A grocer's or chemist's shop seems hardly suitable for postal business.

16. Our Government saves a great deal of money through these branch offices.

17. But they are rather cramped and uncomfortable.

18. True, you will find the district office more spacious and comfortable.

At the post-office.

19. Have you any letters for A. W. Schultze?

20. Spell the name, please.

15. ə 'gròùsəz v. 'kìmìsts 'ʃòp sì'mz 'ha:dli 'sjù:tøbł fə 'pòùstł bìznìs.

16. aùə 'gàvènnmènt sèivz ə 'grèit dì'l əv 'mànì òru' ðì'z 'brá'ntʃ 'bfìsìz.

17. bøt ðø ə 'ra:ðø 'kræmpt ønd ʌn'kamføtøbł.

18. 'tru:, ju: t faìnd ðø 'dìstrìkt bfìs 'mø: 'spèisøs ønd 'kamføtøbł.

'æt ðø 'pòùstbfìs.

19. 'hæv ju: ènì 'lètøz før 'è'ì. 'dʌblju' 'fùltse?

20. 'spèl ðø 'nèim, plìz.

A'gròùsəz. n'kèmìsts'ʃòp

sijmz'hàdli'sju:tèbli. fò'pòùstli'bìznìs.

aùə'gavənmènt sè'rvz.ə'grèitdi:t'òv'manì

θru'ði:z'brantʃ.òfìsìz.

bat'ðèia:ra:ðe'kuæmpt ænd'ən'kamfötèbli.

truw, juwìt'faìnd.ðe'dìstxìktòfìs

mno'spèiʃes ænd. 'kamfötèbli.

ætðə'pòùst'òfìs.

hævjuènì'lètəz. fò'r'è'r'dablju'fùltsə?

spèlðə'nèim'plijz.

21. S c h u l t z e.

22. Yes, there are two letters. Have you any credentials?

23. Yes, I have a letter of introduction from the German Consul General written in English.

24. That will do.

25. Kindly change this postal-order for me.

26. You must first sign your name, and enter the name of this post-office.

27. Will you weigh this letter to Germany for me.

28. It requires a five penny-stamp.

21. 'ès 'si: 'èits 'ju: 'èl 'ti: 'zèd 'i:.

22. 'jès, ðær ə 'tu: lètəz. 'hæv ju: ènì kri'dènsɪz?

23. 'jès, aì hæv ə 'lètər əv ìntre'dæksn frèm ðə 'dʒë:mən 'kònst 'dʒènərət 'rìtŋ in 'ìngglìs.

24. 'ðæt ə 'du:.

25. 'kaìndlì 'tʃèindʒ ðìs 'pòùstl 'n:də fò mi.

26. ju: məst 'fè:st 'sain ju: 'nèim, ənd 'èntə ðə 'nèim əv ðìs 'pòùstbìfìs.

27. 'wìl ju: 'wè:ì ðìs 'lètə tə 'dʒë:mənì fò mi.

28. it rìkwaiəz ə 'faìfpənì 'stæmp.

'es·'sij·'eits·'juw·'eł'tij·'zèd·'ij. 'jès,
 'deər·'a·'tuwlētə·z. hævju·'enikai·'dēnsət·?
 'jès, aihæv·'ə'lētərōv·'intu·'dakſən
 fr̄mđə·'dʒē·mən'kōnsl·'dʒēnərət¹⁵
 'aɪtn·'in·'ɪggliſ. 'ðætwil'duw.
 'kaindlitſeindz·'ðis·'pōustək·'v·'də·'fū·'mī.
 jumastfē·st'sainjvə·'nēim·,
 'ænd·'entəđə·'nēimb·v·'ðis·'pōustb·'fīs.
 'wilju·'wēiđis·'lētētu·'dʒē·'mənifū·'mij.¹⁶
 itai'kwałəz·'ə'fai·v'pēni'stāmp.

29. I thought the postage of letters within the Postal Union was twopence halfpenny.

30. Yes, up to half an ounce. But this letter is overweight, and every additional half ounce costs twopence halfpenny more.

31. I understand. What is the fee to have it registered?

32. That will be twopence more.

33. Thanks. Can this packet go by Parcel Post?

29. ài 'θɒ·t ðə 'pò·stl·dʒ əv 'lè·təz wɪ·ð'ɪn ðə 'pò·stl 'ju·nɪ·n
wəz 'tʌ·pəns'hè·pənì.

30. 'jès, 'ʌp tə 'ha·f ən 'aùns. bət 'ðɪs lè·tər ɪz 'ò·və'wè·t,
ənd 'è·vrɪ ə'dɪsñt 'ha·f 'aùns kv·sts 'tʌ·pəns'hè·pənì 'mə:.

31. 'aì ʌndə'stænd. 'wɒt s ðə 'fi: tə hæv ɪt 'rè·dʒɪstəd?

32. ðæt ï bì 'tʌ·pəns 'mə:.

33. 'θæ·nɪks. 'kæn ðɪs 'pæ·kɪt gò·ù· bá· 'pa·sɪ 'pò·st?

a i 'θ o · t ð e ' p ò u s t i d 3 ° b v ' l è t e z
 w i ð ì n ð e ' p ò u s t e l j u n j è n w ò z ' t a p e n s ' h ì p e n i .
 j è s , ' a p t u ' h a f ° æ n ' a ù n s .
 b a t ð i s l è t e ' z i z ' ò u v e ' w è i t ,
 æ n d ' è v e r i ' æ ' d i s e n e l ' h u f ' a ù n s ¹⁷
 k ò s t s ' t a p e n s ' h ì p e n i ' m ñ e .
 a i ' a n d e ' s t æ n d .
 ' a b t ' i z ð e ' f i j t u h æ v i t ' r è d 3 i s t e d ?
 ' ð æ t ' w ï l b i ' t a p e n s ' m ñ e . ' ð æ y k s .
 ' k æ n ð i s ' p æ k i t ' g ò u b a i ' p a s e t ' p ò u s t ?

34. No, it weighs twelve pounds. The limit of weight for parcels to Germany is eleven pounds. You should take your packet to a forwarding agent.

34. 'nò·ù·, ìt wè·ì·z 'twèlv 'paùndz. ðə 'lìmit əv 'wèit fə 'pa·slz tə 'dʒë·mənì ìz i'lèvn paùndz. ju· səd 'tèik ju· 'pækɪt tù ə 'fɔ:wədɪŋ èidʒənt.

IV. PASSAGE FROM
LA SAMARITAINE.

(ROSTAND.)

(Tableau II, Scène 3.)*

Il dit encore:

“Soyez doux. Comprenez. Admettez. Souriez.
Ayez le regard bon. Ce que vous voudriez
Qu'on vous fît, que ce soit ce qu'aux autres vous faites;
5 Voilà toute la loi, voilà tous les prophètes!
Envoyez votre cœur souffrir dans tous les maux! . . .”
Enfin, que sais-je, moi! Des mots nouveaux! Des mots
Parmi lesquels un mot revient, toujours le même:
“Amour . . . amour . . . aimer! . . . Le ciel, c'est quand on aime.
10 Pour être aimés du Père, aimez votre prochain.

IV. LA SAMARITAINE.

il dit ã'kœ:r:

“swaje 'du. kɔ̃'prɛ'ne. admè'te. su'rje.
èje lè rəga:r 'bɔ̄. sə kə vu vudri'je
k ɔ̄ vu 'fi, kə sə swa sə k o'z 'o:tře vu fet;
5 vwala 'tut(ə) la 'lwa, vwala 'tu lè prɔ'fɛ:t!
ã'vwaje vòtrø 'kœ:r su'fri:r dã 'tu lè 'mo! . . .”
ã'fɛ, kə 'sɛ:ʒ(ə), mwa! dè 'mo nu'vo! dè 'mo
parmi lèkɛl 'œ mo rə'vjɛ, 'tužu:r lè 'mɛ:m:
“a'mu:r . . . a'mu:r . . . è'me! . . . lè 'sjel, s ɛ kât ɔ̄n'jɛ:m.
10 pur s'atr è'me dy 'pɛ:r, è'me vòtrø prɔ'fɛ.

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il'ditā'kō: : "swaje'd'u. 'kō'prəne.
 'ad'mete 'surie. 'e'jelərə'gar'bō.
 səkəvuvudri'je:
 -kōvū'fi:kəsə'swa:səkō'zo:t'rəvū'fə:tə;
 vwala'tu:tala'lwa,¹⁹ vwala'tu:le'prō'fə:tə!
 'ā'vwa'je'vət'rə'kō:s 'sufri'dā'tulə'mo!"
 ā'fē:kə'sə:ʒmwa! dē'monu'vo! də'mou
 'parmilē'kē:l'ō'mo'rə'vjē'tuzurlə'mē:m:
 "amur'amur'e:mē! lə'sjə:ləkātō'nē:mə.
 purētrēmedy'pē:re'mē'vət'rəprō'sē.

* Spoken by M^{me} Sarah Bernhardt. See note 18.

Donnez tout par amour. Partagez votre pain
 Avec l'ami qui vient la nuit, et le demande.
 Si vous vous souvenez, en faisant votre offrande,
 Que votre frère a quelque chose contre vous,
 15 Sortez, et ne venez vous remettre à genoux
 Qu'ayant, la paix conclue, embrassé votre frère . . .
 D'ailleurs, un tel amour, c'est encore la misère.
 Aimer son frère est bien, mais un païen le peut.
 Si vous n'aimez que ceux qui vous aiment, c'est peu;
 20 Aimez qui vous opprime et qui vous fait insulte!

dòne 'tu par a'mu:r. parta'ʒə vòtre 'pɛ
 avək l a'mi ki 'vjɛ la 'nqi, e lə də'mã:d.
 si vu vu suvə'nez û fəzã vòtr ə'frã:d,
 kə vòtre 'frɛ:r a kəlkə 'ʃo:z(ə) kõ'trə 'vu,
 15 sɔr'te, e nə vène vu rə'metr a ʒə'nu,
 kə'jã, la 'pɛ kõ'kly, û bra'se vòtrə 'frɛ:r . . .
 da'jœ:r, œ tsł a'mu:r, s st û'kɔ:r la mi'zɛ:r.
 è'me sɔ 'frɛ:r ɛ 'bjɛ, mez œ pa'jɛ lə 'pø.
 si vu n è'me kə sø ki vuz 'ɛ:m, s ɛ 'pø;
 20 è'me ki vuz ò'prim e ki vu fət ɛ'syłt!

dòne'tu:para'mu:r.²⁰ 'parta'zə:vətrə'pē-
 -avèkla'mi:kī'vjē:la'nūi:?'eldə'mā:də.²¹
 kəsivuvusuvə'nē:zā'fəzāvətrə'frā:d-
 -kvətrə'frē:rakèlkə'so:zkōtrə'vu'sətei,²²
 enəvə'nē:vurə'mə:traz'nu
 'kəjū:lapə'kō:kly:mā'brase:vətrə'frē.²³
 da'joe:rō'telamu:rsətā'kō:lamizē:rə.
 'eməsō'frē're'bjē, m'mezō'pajē:lə'pə.
 sivunemekə'sə:kivuz'ə:mse'pə;
 'emekivuzə'primekivufetē'sy'lə!²⁴

Septante fois sept fois pardonnez! C'est mon culte
 D'aimer celui qui veut décourager l'amour.
 S'il vous bat, ne criez pas contre, priez pour.
 S'il vous prend un manteau, donnez-lui deux tuniques.
 25 Aimez tous les ingrats comme des fils uniques.
 Aimez vos ennemis, vous serez mes amis.
 Aimez beaucoup, pour qu'il vous soit beaucoup remis.
 Aimez encore. Aimez toujours. Aimez quand même.
 Aimez-vous bien les uns les autres. Quand on aime,
 30 Il faut sacrifier sa vie à son amour.

sep'tā:t(ə) fwa 'sēt fwa pardō'ne! s ə 'mō 'kylt(ə)
 d è'me sə'lqi ki vø dekura'ze l a'mu:r.
 s il vu 'ba, nə krije pa 'kō:tr(ə), prije 'pu:r.
 s il vu prā:t ë mā'to, dōnelqi 'dø ty'nik.
 25 è'me tu lèz ə'gra kòm dè 'fis y'nik.
 è'me vo'z èn'mi, vu səre mèz a'mi.
 è'me 'bo'ku, pur k il vu swa 'bo'ku rə'mi.
 è'mez ë'kɔ:r. è'me tu'zur. è'me kā'me:m.
 è'mevu 'bjē lèz 'œ lèz 'o:tr(ə). kāt ən 'e:m,
 30 il fo sakri'fje sa 'vi a sōn a'mu:r.

Moi je vous montrerai comment on aime, un jour . . .
 Amour! N'ayez que de l'amour dans la poitrine! . . .
 Aimez-vous!"

V. LE CORBEAU ET LE RENARD.

(LAFONTAINE.)

Maître corbeau, sur un arbre perché,
 Tenait en son bec un fromage.
 Maître renard, par l'odeur alléché;
 Lui tint à peu près ce langage:
 5 "Hé! bonjour, monsieur du Corbeau:
 Que vous êtes joli! que vous me semblez beau!"

'mwa ʒə vu mɔ̃trə're kòmāt ɔ̃n 'ɛ:m, 'œ̃ 'ʒu:r . . .
 a'mu:r . . . n èje kə də l a'mu:r dã la pwa'trin! . . .
 'e:me'vu!"

V. LE CORBEAU ET LE RENARD.

lə kɔr'bo e lə rə'na:r.

'mɛ:tʁə kɔr'bo syr ðen 'arbrə pɛr'se,
 tənɛt ã sɔ̃ 'bɛk œ̃ frɔ'ma:ʒ.
 'mɛ:tʁə rə'na:r, par l o'dœ:r al(l)e'se,
 lqi 'tɛt a pø 'prø sə lã'ga:ʒ:
 5 "'e!: bɔ̃'gu:r, mə'sjø dy kɔr'bo;
 kə vuz ɛ:t(ə) 'ʒɔli! kə vu mə sã'ble 'bo!

mwa:zəvumətrə're:komā:tō'nə:mō'zurə.²⁸
 'amu:fə!²⁹ nè'je'kədə'lamu:rdū'la'pwatrī:nə!
 'e:m e:v u:!'³⁰

V. LE CORBEAU ET LE RENARD.*

ləkər'bo' elə'rə'na:
 'mə:trə'kər'bo,' 'sy:rē'na:b'repə'fse,
 'tənətāsō'bək, 'ə'frəma:z, 'mə:trə'rə'na:r
 parlo'dæ:ral'le'fse, 'luitē:t' apə'pre
 sə'lō'qaz: "e:! bō'zū:mə'sjə'dy'kər'bo;
 kəvurzə:tə'zəli! kəvuməsə'ble'bō!

* Spoken by *M. Delaunay* See note 31.

Sans mentir, si votre ramage
 Se rapporte à votre plumage,
 Vous êtes le phénix des hôtes de ces bois.”
 10 À ces mots le corbeau ne se sent pas de joie;
 Et pour montrer sa belle voix,
 Il ouvre un large bec, laisse tomber sa proie.
 Le renard s’en saisit, et dit: “Mon bon monsieur,
 Apprenez que tout flatteur
 15 Vit aux dépens de celui qui l’écoute.
 Cette leçon vaut bien un fromage, sans doute.”
 Le corbeau, honteux et confus,
 Jura, mais un peu tard, qu’on ne l’y prendrait plus.

sā mā·’ti:r, si vòtrə ra’ma:ʒ
 sə ra’pɔrt a vòtrə ply’ma:ʒ,
 vuz e’t lə fe’niks dèz ’o:t(ə) də sè ‘bwa.”
 10 a sè ‘mo lə kɔr’bo nə sə sā ‘pa də ’zwa;
 e pur mɔ·’tre sa ’bɛl(ə) ‘vwa,
 il ’u:vr ðe ’larʒə ’bɛk, lɛ:s tɔ:’be sa ’prwa.
 lə rə’na:r s ð sə’zit e ’di : “mɔ ’bɔ mə’sjø;
 aprə’ne kə tu fla’tœ:r
 15 ’vit o de’pā də sə’lqi ki l e’kut.
 ’sɛt(ə) lə’sɔ̃ vo bjɛn ðe frɔ’ma:ʒ(ə) sā dut.”
 lə kɔr’bo, (h)ɔ·’tø:z e kɔ·’fy,
 ʒy’ra, mèz ðe pø ’ta:r, k ð nə l i prā:drø ’ply.

sāmā'ti:r, sivatrā'ma:3
 sə'rā'pə:tavətreply'ma:3, vu'ze:tə
 lə'fe'niksdè'zo:t,dəsə'bwa." 'as:ə'mo
 ləkər'bonəsəsā'pa:də'3wa; e'purmō'tresa'bə'l'vwa,
 i'lū'vrə'la:zə'bəkə, 'lə:s'tō'besa'prwa.
 lə'rəna'usā'se'zit'ēdi: ³² "mō:bō:mə'sjə,
 a'prəne kə'tufla'tō: 'vitode'pādə'səlqikile'kut
 'sə:tələ'sō'vō'bjēnō'frə'ma:3:sādut."
 'lə'kər'bō 'hō:tə:zə'kō'fy ³³
 'z'y'ra, 'mə:zō'pə'ta:, 'kō'nəli'prā'drə'ply.

(LAFONTAINE.)

La raison du plus fort est toujours la meilleure;
 Nous l'allons montrer tout à l'heure.

Un agneau se désaltérait
 Dans le courant d'une onde pure.

5 Un loup survient à jeun, qui cherchait aventure,
 Et que la faim en ces lieux attirait.

“Qui te rend si hardi de troubler mon breuvage?”
 Dit cet animal plein de rage;

“Tu seras châtié de ta témérité.”

10 “Sire”, répond l'agneau, “que Votre Majesté
 Ne se mette pas en colère;
 Mais plutôt qu'elle considère

VI. LE LOUP ET L'AGNEAU.

lə lu e l' a'po.

la re:zō dy ply 'fɔ:r e tuʒw:r la mè'jœ:r;
 nu l alɔ̃ mɔ:'tre tut a l'œ:r.

œn a'po sə dezalte're
 dã lə ku'rã d yn 'ɔ:də 'py:r.

5 œ 'lu syrvjēt a 'zœ ki ʃerfet avã:'ty:r,
 e kə la 'fẽ ã sè ljø:z ati're.

“ki tə rã si ar'di də truble mɔ̃ brœ'va:z?”
 di sèt ani'mal 'plẽ də 'ra:z;

“ty səra ſa:'tie də ta temeri'te.”

10 “'si:r(ə)”, repõ l a'po, “kə vòtre mazès'te
 nə sə mèt(ə) 'paz ã kò'lè:r;
 mè ply'to k èl(ə) kõ:si'de:r

le lu el a'no.
 la're'zōdy ply'fō: s'tuʒu:r lāmə'jō:
 nulalōmō'tre'tutalōe: ūna'no sədezalte'rē
 dāləku'rādynō:də'py: ūlu syrə'vje:ta'zōē,
 ki'seR'se'tavā'ty:, ekəla'fē ūsē'ljō:z'ati'rē.
 "ki:tə'rū:si'ardidə'trublemō'brøeva:z?"
 dis et ani'mal'plē'də'ra:z;
 "tysəra'ſa:tiedəta'temerite." "sir,"
 repōla'no, "kəvətrəmazès'te
 nəsəmət, pažākō'lə:r mē'plytokəlkō'si'də:

* Spoken by *M. Delaunay*. See note 31.

Que je me vas désaltérant
 Dans le courant,
 15 Plus de vingt pas au-dessous d'elle;
 Et que par conséquent, en aucune façon,
 Je ne puis troubler sa boisson."
 "Tu la troubles," reprit cette bête cruelle,
 "Et je sais que de moi tu médis l'an passé."
 20 "Comment l'aurais-je fait si je n'étais pas né?"
 Reprit l'agneau; "je tette encor ma mère."
 "Si ce n'est toi, c'est donc ton frère."
 "Je n'en ai point." "C'est donc quelqu'un des tiens;
 Car vous ne m'épargnez guère,
 25 Vous, vos bergers, et vos chiens.
 On me l'a dit; il faut que je me venge."

kə ʒə mə va dezalte'rã
 dã lə ku'rã,
 15 ply də 'vẽ 'paz o dəsu d 'sl
 e kə par kõ:se'kã, ãn o:'kyn(ə) fa'sõ,
 ʒə nə pqi tru'ble sa bwa'sõ.
 "ty la 'truble," repri sèt(ə) 'bə:t(ə) kry'sl,
 e ʒə 'ss kə də mwa ty me'di l ã pa:'se."
 20 "kõmã l ɔrə:ʒ(ə) 'fə si ʒə n ètè pa 'ne?"
 repri l a'po; "ʒə 'tət ã:ko:R ma 'mə:R."
 "si sə n è 'twa, s è dõ tõ 'frə:R."
 "ʒə n ãn è 'pwẽ." "s ə dõ kəlkõ də 'tjẽ;
 kar vu nə m eparpe 'gə:R,
 25 'vu, vo bər'ʒez e vo 'fjẽ.
 ʒ mə l a 'di; il fo kə ʒə mə 'vã:ʒ."

9: *'kə'zə'mə'va'de'zal'te'rā* *'dālə'kurā*
 9: *'plydə'v̥'ɛ:pə'zodə'su'dè'kə;* *ekəpəkō'se'kā*
 9: *ānō'kynfa'sō* *zənəpqi'truble'sa'bwasō."*
 9: *"tyla'truble,"* *rə'priſet, bə:t kry'ɛkə*
 9: *'e'zə'sekədə'mwat ymedilā'pa'se.*
 9: *'kōmūlō'rez'fə* *sizə'netepa'ne?"* *rə'prila'no;*
 9: *zətētā'kə'rmā'me:* *"sisənè'twa* *sèdōtō'frɛ:*
 9: *"zənā'ne'pwɛ."*³⁴ *"sèdō'kèlkə'de'tjɛ;*
 9: *karyun, meparne'gɛ:* *'vu'vo'ber'ze'zevo'sjɛ.*
 9: *'ō'mə'la'di;* *il'fo'kəzəm'vā:z."*

Là-dessus, au fond des forêts
 Le loup l'emporte, et puis le mange,
 Sans autre forme de procès.

VII. CONVERSATION.

(BARLET and RIPPmann, French Life and Ways No. 21.)*

À l'Opéra.

1. Qu'est-ce que c'est que ces gens-là qui viennent nous proposer des billets sur la voie publique?
2. Des camelots quelconques désireux de vendre des billets d'auteur ou de faveur à prix plus ou moins réduits.
3. Prenons-en, ce sera autant de gagné.

ladə'sy, o fɔ̃ dè fo're
 lə lu l ă:pɔ̃rt, e pqi lə 'mã:z,
 sãz o:trə fɔrmə də prɔ'se.

VII. CONVERSATION.

a l ăpe'ra.

1. k 'es kə 'ss kə sè ă'la ki vjən nu prɔpo'ze dè bi'je
 syr la 'vwa py'blik.
2. dè kam'lo kèl'kɔ:k dezi'rø də 'vã:drø dè bijs d o'tœ:r
 u də fa'vœ:r a 'pri plyz u mw̃s re'dqi.
3. prənɔ'z'ă, sə səra o'tă də ga'ne.

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'lad'sy, ofōdēfō're
 ləlulā'pənt'epqile'mā:3
 sā:z'o:trə'fərmədə'prə'se.

VII. CONVERSATION.*

a'lōpe'ra.
 'keskə'sekə'sežā'laki'vjeñnu'prəpo'zede'bije-
 -syñla'vwapy'blik?³⁶ de'kam'lokēl'kō:k³⁷
 'dezi'rədə'vā:drədebi'jedo'te:z uðəfa'vœ:
 a'pripliyzumwē're'dqi. 'prənō:zā
 səsə'rəaotādə'gə'ne.

* See note 35.

4. Ou de perdu; car on ne saurait toujours s'y fier, et il pourrait nous arriver de nous les voir refuser.
5. Alors il vaut mieux les prendre au guichet.
6. Attention à cet escalier!
7. Merci. Un peu plus je prenais ...
8. Un billet de parterre ... avant la lettre!
9. Et sans bourse délier, encore!
10. À la bonne heure! Je vois avec plaisir que tu ne chasse plus les papillons noirs.
11. Vois-tu, il y avait de l'orage dans l'air!
12. Et maintenant repais ta vue de toutes ces merveilles.

4. u də pər'dy; kar ɔ nə sɔrə tu'zur s i 'fje, e il pures
nuz ari've də nu lè 'vwa:r rəfy'ze.
5. a'lɔ:r il vo 'mjø lè 'prã:dr o gi'se.
6. atã'sjɔ a sèt èska'lje!
7. mər'si. œ pø 'ply zə prə'ns ...
8. œ bi'js d par'te:r .. a'vã la 'lestr.
9. e sã bursø de'lje, ã'kɔ:r!
10. a la bòn 'œ:r! zə vwa avək plè'zi:r kə ty nə jas
'ply lè papijɔ 'nwa:r.
11. 'vwaty, il j avə də l o'ra:ʒ dã l 'ɛ:r.
12. e mə:t'nã rəpə ta 'vy də 'tut sè mər've:j.


 The image shows a musical score for a bass clef instrument, likely a cello or double bass, in 4/4 time. The score consists of eight lines of music, each with a corresponding line of lyrics in a foreign language, possibly Old Norse or a related language. The lyrics are as follows:

 1. 'udəpədy; 'ka:nəsəretu:zusifje,

 2. eiþu:renuzari:vedənule:vwa:k'bfy:ze.

 3. a:teril:vomjøle:prā:dro:gis.

 4. 'atā:sjāsət'eskalje!³⁸

 5. me:s:i:ōpø:plyzə:præ:nə³⁹ ...

 6. ðebijedparte:... avālale:tr!

 7. esā:buksəde'ljeāko:... alabō:nøe:...

 8. 3ø:vwa:avæk'ple zi:⁴⁰ kætynəføs'plyle:papijō:nwa:...

 9. vwa:ty, iliavədələ:ra:zðā:le:...

 10. e'mē:t'nā'røpəta:v ydə:tutsemər'vej.

13. Je vois en effet que l'intérieur surpassé encore de beaucoup l'extérieur, tout somptueux qu'il est.

14. Ils sont dignes l'un de l'autre.

15. Cet escalier est en lui-même un vrai monument! Ces galeries! Ces colonnes! Ces jeux de lumière! . . .

16. Mais allons déposer nos par-dessus au vestiaire, après quoi nous aurons tout le temps d'admirer . . .

17. C'est à se mettre à genoux devant!

18. Nous voici dans la salle, et elle vaut la peine qu'on s'y arrête.

13. ʒə vwa ãn è'fɛ kə l ɛ'te'rjœ:r syrpa's ã'kɔ:r də bo'ku l ɛkste'rjœ:r, tu sɔ:p'tqø k il 'ɛ.

14. il sɔ'dip l 'œ də l 'o:tr.

15. sèt èska'lje st ã lqi'mɛ:m ë 'vrɛ mòn'y'mã! sè gal'ri! sè kò'lòn! sè 'ʒø də ly'mjɛ:r! . . .

16. mè alɔ depo'ze no pardø'sy o vès'tjɛ:r, aprɛ 'kwa nuz ñrɔ 'tu l 'tũ d admi're . . .

17. sèt a sè mètr a ʒ'nu də'vã!

18. nu vwasi dã la 'sal, e èl vo la 'pɛ:n k ɔ s i a're:t.

3ə'vwazðne fəkət̪ət̪əjœ:syv̪ pə:sākə:də-
 -bə:kulekstəv̪jœ:, tu:sɔ:p̪t̪qəkil'ε.
 il:sɔ:djə:t̪ədələ:t̪r̪. sə:t̪eskəlje
 'ɛ:t̪ālq̪i'me:mə'v̪r̪eməny:mā! se'gal̪.ri!
 se'kələn! se'zədəly'mjə:
 mə' al̪də'po:zenopədə'syov̪e'st̪jə:,⁴¹
 a p̪r̪e'kwanuzər̪o't̪ulə't̪ūdādmi're.
 'sə:t̪asə'mətra'zənu'də'v̪ā!
 nu'vw̪asidðla'sal,
 e'èl'v̪ola'p̪en k̪ɔ:sia're:t̪.

19. En effet je n'ai jamais rien vu d'aussi grandiose!
Rouge et or! C'est d'un effet merveilleux!

20. Regarde le couronnement qui soutient la coupole, la distribution de la lumière, ce lustre . . .

21. Et ces fresques, ces arabesques, ces peintures! . . .

22. Chut! l'orchestre prélude à l'ouverture. On frappe les trois coups sacramentels. Écoute!

23. Le rideau se lève. Oh! la magnifique mise en scène!

24. Refoule pour un moment tes points admiratifs. Écoute, te dis-je . . .

25. Délicieux!

19. ãn è'fø ãø n è ãame 'rjë 'vy d o'si grã'djo:z, 'ru:z e 'o:R! sø d ãen è'fø mervè'jø!

20. rø'gardø lø kuròn'mã ki sut'jø la ku'pøl, la distri-by'sjø dø la ly'mjø:R, sø 'lystrø . . .

21. e sè 'fressk, sèz ara'bèsk, sè pø'ty:R!

22. 'ʃ:t! l ør'kestre pre'lyd a l uvør'ty:R. ñ 'frap lè 'trwa 'ku sakramã'tèl. e'kut.

23. lø ri'dø sø 'lø:v. 'o:! la mapi'fik 'miz ñ 'sø:n!

24. rø'ful pur ñø mò'mã tè 'pwø admira'tif. e'kut, tø di:z.

25. deli'sjø.

à n'e'fè z à n e'z a m è' r j è' v y d o' s i' g r à' d j o: z !
 'r u' z e' o: w ! s è d è n' e f è' m è v è' j ø !⁴²
 'r è g a b d è l è k u r è n' m à k i' s u t j è l a k u' p ò l .
 l a d i s't r i b y s j ò d è l a l y' m j è' s è l y s t r .
 e s e' f r è s k . , s e z a r a' b è s k . s e' p è' t y: w !
 'j y t ! l o' k è s t r è p r è l y d . a l u v è' t y: w .
 ɔ' f r a p l è t è w a k u s a' k r a m à' t è l . 'è k u t !
 l è' r i d o s è l è v . 'o: l a' m a n i f i k' m i z à' s è n !
 'r è f u l p u r è m à' m à t è' p w è' a d m i r a' t i f .
 'è k u t . t è d i: z . 'd e l i' s j ø !

26. En effet, Carmen est superbe. Et maintenant, pendant l'entracte, allons faire un tour au foyer . . .

27. C'est vraiment féerique, éblouissant! Cette tonalité en or vieux est d'une richesse, d'un chaud! . . .

28. Allons au bar griller une cigarette.

29. Je te suis.

30. Entends-tu la sonnerie électrique? Rentrons voir mourir Carmen.

31. Puis après un tour de boulevard, nous irons ronfler comme de bons bourgeois.

32. Es-tu content de ta soirée?

26. ən e'fɛ, kar'men è sy'pɛrb. e mɛ̃t'nã, pãdã l ə̃'trakt,
alɔ̃ fẽr ë̃ 'tu:r o fwa'je . . .

27. sɛ 'vremã fẽ'rik, e'blui'sã! sèt tònali'te ən 'ɔ:r 'vjø
è d yn ri'ʃɛs, d ë̃ 'ʃo! . . .

28. alɔ̃z o 'ba:r grije yn siga'ret.

29. ʒø tø 'sɥi.

30. ə̃t̃t̃ty la sòn'ri elèk'trik? rã̃'trɔ̃ 'vwa:r mu'ri:r
kar'men.

31. 'pqi ap̃re ë̃ tu:r dø bul'va:r, nuz irɔ̃ rɔ̃'fle kòm dø
'bɔ̃ bur'ʒwa.

32. s ty kɔ̃'tã dø ta swa're?

ā'ne'fē, 'kar'men' e'sy'pē:b. è'mē'tnā,

 pādālātrakt, alō'fē: rō'fē:tū'rofwa'je.

 se'vrēmā'fe'rik. e'blui'sā!

 set'tōnali'teān'ō:vjō'gēdynri'sēs, dē'fō!

 alō'zo'ba'gri'jeūnsigā'ret. zē'tē'sqī.

 ā'tā'tylasōnē'rielēk'trik?

 rā'trō'vwa'vmu'ri'kār'men.

 p̄q̄i a'p̄rē'fē:tū'v dē'bul'vā:

 nuzirō'vō:flekōmdē'bōbū'zwa.

 sty'kō'tādēta'swa're?

33. Content? Je suis enchanté, ravi! Cette vision va me hanter toute la nuit!

34. Tu ne vas pas pouvoir dormir!

35. Dormir, si, mais j'en rèverai.

36. Des rêves d'or! Je te le souhaite.

33. kɔ̃'tã? zə s̃i(z) ã'sã'te, 'ra'vi! s̃et vi'zjõ va mə
(h)ã'te tut la 'nqi!

34. t̃y n va 'pa puwwa'r dɔ̃r'mi:r.

35. dɔ̃r'mi:r, 'si, mə z ã r̃e've.

36. d̃e 'r̃e:v d'ɔ̃:r! zə t̃e l̃e 'sw̃et.


 The musical score consists of five staves, each starting with a bass clef. The lyrics are written in phonetic transcription below each staff, aligned with the corresponding musical notes.

 Staff 1: 'kō:tā? ʒəsqiā:ʃā:te°:ravi!

 Staff 2: sət'vi'zjō:vamə:hā:te'tutla:nq!

 Staff 3: tynva'papu'vwā:r'dən'mi:!

 Staff 4: 'dən'mi:, 'si, 'mə:ʒā:rə:v'rè.

 Staff 5: də'rə:v'də: ʒə'tələ'swə:tə.

WALLENSTEIN.

(SCHILLER.)

(Act II, Scene 3).

Du wirst mir meinen Glauben nicht erschüttern,
 Der auf die tiefste Wissenschaft sich baut.
 Lügt er, dann ist die ganze Sternkunst Lüge.
 Denn wißt, ich hab' ein Pfand vom Schicksal selbst,
 5 Daß er der treuste ist von meinen Freunden.

Es gibt im Menschenleben Augenblicke,
 Wo er dem Weltgeist näher ist als sonst,
 Und eine Frage frei hat an das Schicksal.
 Solch ein Moment war's, als ich in der Nacht,
 10 Die vor der Lützner Action vorherging,

VIII. WALLENSTEIN.

du' 'vìrst mi:r māinēn 'gla'u'bēn 'niçt 'sər'sytərn,
 de:r 'auf di' 'ti:fstē 'vìsēnsaft zìç 'ba:u:t.
 'ly:çt 'e:r, 'dan 'ìst di' 'gantsë 'sternkùnst 'ly:gë.
 dèn 'vìst, 'ìç ha:b aìn 'pfant fòm 'sikza:l 'zèlpst,
 5 das 'e:r dèr 'trɔ:y:stē 'ìst fòn māinēn 'frɔ:y:ndën.
 'ès 'gi:pt 'im 'mènʃénle:bēn 'a:u:gènblìkë,
 vo: 'e:r dèm 'vèltga:ì:st 'nè:ər 'ìst 'als 'zònst,
 'ùnt 'aìnë 'fra:gë 'fra:ì: hat 'an das 'sikza:l.
 'zòlc 'aìn mò'mènt va:rs, 'als 'ìç in dèr 'na:xt,
 10 di' fo:r dèr 'lìtsnèr 'aktsì'o:n fo:r'he:rgìj,

du' viest mi'main'en' glaub'n' niçter'syttern,
 der auf di'ti:fstë'visn'saftzic'ba'ut. 'ly:çt'ær,
 danistdi'gantsë'sternkùnst'ly:ge. dèn'vist,
 içhaba'in'pfantfòm'sikzal'zelpst,
 das er dær'troystë'istfònmain'en'fro'yndn.
 es'gip'tim'mèn'sn'le:b'm'aug'èn'blikë,
 voerdëm'velt'gaist'ne'eristals'zònst,
 üntaïn'efra'gë'fra'ri'hat and as'sikzal.
 zòlçainmò'mènt'vàrs, alsicinder'naxt,
 difordær'lytsnér'ak'tsjo:n'før'hërgìy,

* Spoken by Herr Max Montor. See note 43.

Gedankenvoll an einen Baum gelehnt,
 Hinaus sah in die Ebene. Die Feuer
 Des Lagers brannten düster durch den Nebel,
 Der Waffen dumpfes Rauschen unterbrach,
 15 Der Runden Ruf einförmig nur die Stille.
 Mein ganzes Leben ging, vergangenes
 Und künftiges, in diesem Augenblick
 An meinem inneren Gesicht vorüber,
 Und an des nächsten Morgens Schicksal knüpfte
 20 Der ahnungsvolle Geist die fernste Zukunft.

gë'daŋkënfòl 'an 'aɪnëu 'ba'u'm gë'le:nt,
 hì'na'u's 'za: 'in di: 'e:bënë. di: 'føyëR
 dës 'la:gërs 'brantën 'dy:stëR dùrc dën 'ne:bël,
 dëR 'vafëN 'dùmpfës 'ra'u'fëu 'ùntëR 'bra:x
 15 dëR 'rùndën 'ru:f '?a'i:n'förmìç nu:R di: 'stìlë.
 maɪn 'gantsës 'le:bëN 'gìŋ, fë'r'gaŋëNës
 '?ùnt 'kÿnftìgës, '?in 'di:zëm '?a'u'gënbëlik
 '?an maɪnëm '?inëkëN gë'zìçt fö'ry:bëR,
 '?ùnt '?an dës 'ne:çstëN 'mørgëns 'fìkza:l 'knÿpfte
 20 dëR '?a:nùŋsfòlë 'ga'i:st di: 'fërnstë 'tsu:kùnft.

9: gè'daykèn'fòl ?anainèm'baùmgè'le:nt,
 hì'naùs'za:ìndi' ?e:uënë.
 9: di'fèyèrdës'la:gërs'brantn'dy:stèrdùrcèdèn'ne:bl,
 dèr'vaffèn'dùmpfës'rà'u:sènùntèr'brax
 9: dèr'rùndèn'rù:f ?aìn'fòrmìç'nurdi'stìllë.
 9: maìngantsës'le:bëngìy,
 fèr'gagënësùnt'kìnyftìgës,
 9: ìndizëm' aùgënbìkanmaìnëm ?inèrngë'zìct'fò'ry:bër,
 9: ùntandës'ne:çstn'mòrgn'sìkzàl
 'knìpftëdër' ?a:nùysfòlë'gaist di'fèrnstë'tsu:kùnft.

Da sagt' ich also zu mir selbst: "So vielen
 Gebietest du! Sie folgen deinen Sternen
 Und setzen, wie auf eine große Nummer,
 Ihr Alles auf dein einzig Haupt und sind
 25 In deines Glückes Schiff mit dir gestiegen.
 Doch kommen wird der Tag, wo diese alle
 Das Schicksal wieder auseinander streut,
 Nur wen'ge werden treu bei dir verharren.
 Den möcht ich wissen, der der Treuste mir
 30 Von allen ist, die dieses Lager einschließt.

da: 'za:xt ʔiç ʔalzo: tsu: mi:r 'zelpst: "zo: 'fi:lēn
 qē'bitēst du!: zi: 'fölgēn daìnēn 'sternēn
 ʔūnt 'zētsēn, vi: ʔa:uf 'a:ì:nē 'gro:sē 'nūmēr,
 ʔi:r ʔalēs aùf daìn 'a:ì:ntsìç 'hau:pt ʔūnt zìnt
 25 ʔin daìnēs 'glŷkēs 'sif mìt di:r qē'sti:gēn.
 dòx 'kòmēn vïrt dēr 'ta:x, vo: di:zē ʔalē
 das 'fikza:l vi:dēr ʔaus ʔa:ì:nandēr 'stro:y:t,
 'nu:r 've:ngē ve:rdēn 'tro:y' baì di:r fēr'hārēn.
 'de:n mòçt iç 'visēn, dēr dēr 'tro:y'stē mi:r
 30 fòn ʔalēn ʔist, di: di:zēs 'la:gēr 'a:ì:nfli:st.

da'za:xtiç' alzotsu'mir'zèlpst:
 "zo:'fi:ngë'bítëstdu! zi'fòlgndainén'sternén
 ünt'zètsnviäuf' aìnë'gro:së'nùmér
 ir' alësaùfdaìn' aïntsic'hau'pt
 ünt'zint'indainës'glykës'sif'mitdirgë'sti:gen.
 dòx'kòmënvìrtder'tax,⁴⁴
 vodizë' alëdas'sikzalvi' deraùsain' ander'strøy't,
 'nu:r've:nigëve:rdn'trøy'baìdi,fér'harrn.
 'de:nmbëctiç'vìssn, ve'rder'trøy'stëmirfòn' alénist
 didizës'la:gér' aïn'sli:t.

Gib mir ein Zeichen, Schicksal! Der soll's sein,
 Der an dem nächsten Morgen mir zuerst
 Entgegenkommt mit einem Liebeszeichen."

Und dieses bei mir denkend, schlief ich ein.
 35 Und mitten in die Schlacht ward ich geführt
 Im Geist. Groß war der Drang. Mir tötete
 Ein Schuß das Pferd, ich sank, und über mir
 Hinweg, gleichgültig, setzten Roß und Reiter,
 Und keuchend lag ich, wie ein Sterbender;
 40 Zertreten unter ihrer Hufe Schlag.

'gi:p mi:r ?aìn 'tsa'ì:çëñ, 'fìkza:l! 'de:r 'zòls 'za'ì:n,
 de:r ?an dëm 'ne:çtëñ 'mørgëñ mi:r tsu?'e:rst
 ?ënt'ge:çëñkòmt mìt ?aìnëm 'li:bëtsa'ì:çëñ."
 ?ùnt 'di:zës ba'ì: mi:r 'dëñkënt, 'fli:f ìç 'a'ì:n.
 35 ?ùnt 'mìtëñ ?ìn di: 'flaxt vart ìç gë'fy:rt
 ?ìm 'ga'ì:st. 'gro:s va:r dër 'dran. mi:r 'tø:tëtë
 ?aìn 'fùs das 'pfe:rt, ?ìç 'zañk, ?ùnt '?y:bër mi:r
 hìn'vëç, 'gla'ì:ç'gyltìç, zëtstëñ 'ròs ?ùnt 'ra'ì:tër,
 ?ùnt 'kø'ì:çënt 'la:g ìç, vi: ?aìn 'stërbëndër,
 40 tse:r 'tre:tëñ ?ùntër ?i:rër 'hu:fë 'fìla:x.

'gipmirain'tsarçen'sikzal! 'de:r'zols'zain,
 derandem'ne:çstën'mərgnmirtsu'rst-
 -ent'ge:gnkòmt mìtaìnëm'li:bëstsaiçen."
 ünt'dizës'baimir'dëykënt'fli:fìç'ain.
 ünt'mitëñindi'sflaxtvartigëfyrtim'gaist.
 'gro:sva:rdér'drag. mis'tø:tëtë'ain'fùsda'spfe:rt,
 iç'zayk, ünt'y:bërmichin'vèk'glaiç'gyltiç
 zètstn'ròsùnt'ravtär, ünt'kay'çënt'la:giç
 viaìn'sterbëndér,
 tsér'tre:tñùnt'ærirær'hü:fë'sla:x.

Da faßte plötzlich hülfreich mich ein Arm,
 Es war Octavios — und schnell erwach' ich,
 Tag war es — und Octavio stand vor mir.
 “Mein Bruder”, sprach er, “reite heute nicht
 45 Den Schecken, wie du pflegst. Besteige lieber
 Das sichre Tier, das ich dir ausgesucht,
 Tu's mir zu lieb, es warnte mich ein Traum”.
 Und dieses Tieres Schnelligkeit entriß
 Mich Banniers verfolgenden Dragonern.

da: 'fastë 'pløtsliç 'hylfra·ì·ç mìç ?aìn '?arm,
 ?ës va:r ?òk'ta:vìo:s — ?ùnt 'snèl ?er'va:x ?iç,
 'ta:x va:r ës — ?ùnt ?òk'ta:vìo: 'stant 'fo:r mi:r.
 “maìn 'bru:dër,” 'spra:x ?e:r, “'ra·ì·të hø:y·të 'nìçt
 45 dèn 'sekën, vi' du' 'pfle:çst. bë'sta·ì·gë 'li:bër
 das 'zìçrë ti:r, das ?iç di:r ?a'u'sgë'zu:xt,
 'tu:s 'mi:r tsu 'li:p, ?ës 'varntë mìç ?aìn 'tra'u'm.”
 ?ùnt 'di:zës 'ti:rës 'snèliçka·ì·t ?ènt'ris
 mìç 'bani:ërs fër'fòlgëndën dra'go:nërn.

da'fastë'pløtsliç'hylfraïçmïç'aïn'zarm,
 ès'va:r'òk'ta:vjo:s — ùnt'snèlər'vax'ïç,
 'ta:x'va:rës — ùnt'òk'ta:vjo:stant'fö:rmir.
 "maïn'bru:dər" 'spræ:xer,
 "raïtë'høytëniçtden'sek'nyvidu'pfleçst.
 bëstargëli:bërdas'ziçrëtir,
 das'ïçdir'ausgë'zu:xt, 'tu:smi:rtsu'li:p,
 ès'varntëmïç'aïn'träum."
 ùnt'dizës'ti:rës'snèliçka'rt
 èntrismïç'baniersförgëndndra'go:nern.

50 Mein Vetter ritt den Schecken an dem Tag,
Und Roß und Reiter sah ich niemals wieder.

IX. PASSAGE FROM
FAUST (Part I).

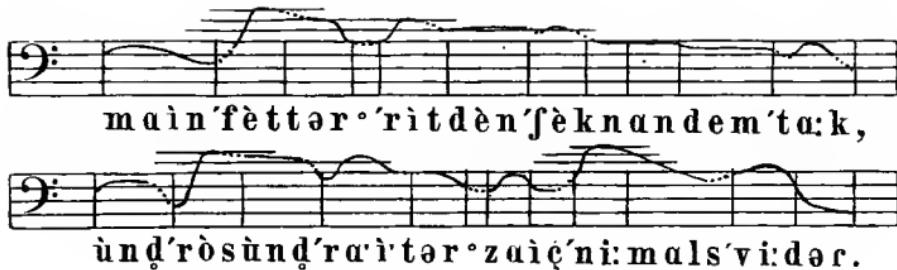
(GOETHE.)

Welch' tiefes Summen, welch ein heller Ton
Zieht mit Gewalt das Glas von meinem Munde!
Verkündiget ihr dumpfen Glocken schon
Des Osterfestes erste Feierstunde?
5 Ihr Chöre, singt ihr schon den tröstlichen Gesang,
Der einst um Grabesnacht von Engelssuppen klang,
Gewißheit einem neuen Bunde?

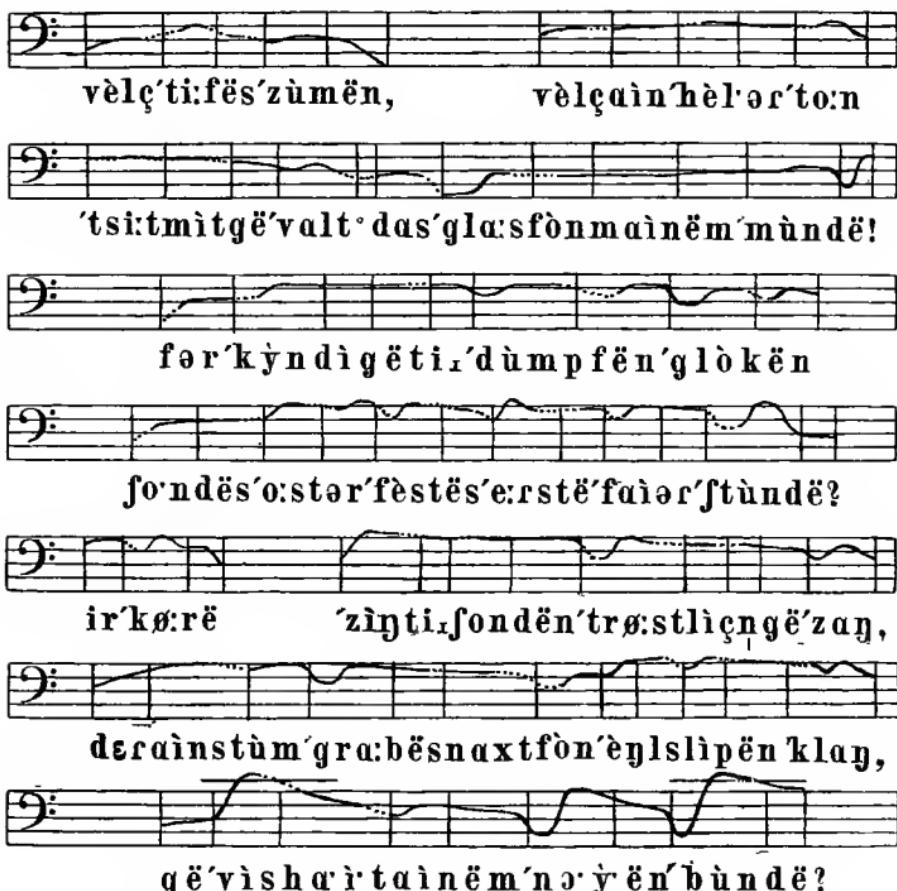
50 maɪn 'fetər rɪt dèn 'ʃekən ?an de:m 'ta:x,
?unt 'rɔ:s ?unt 'ra:i:tər za: ?iç 'ni:mals 'vi:dər.

IX. FAUST.

vèlç 'ti:fës 'zùmën, vèlç ?aɪn 'hèlər 'to:n
'tsi:t mìt gë'valt das 'gla:s fòn maɪnëm 'mùndë!
fèr'kÿndìgët ?i:r 'dùmpfën 'glòkën 'ʃo:n
dès 'o:stər'fèstës '?e:rstë 'faɪər'stùndë?
5 ?i:r 'kø:rë, 'zìjt ?i:r fo:n dèn 'trø:stlìçëن gë'zaŋ,
dër '?aɪnst ?ùm 'gra:bësnaxt fòn '?èŋëls'lipën 'klaŋ,
gë'vìsha:i:t ?aɪnëm 'nøyëñ 'bùndë?



IX. FAUST.*



* Spoken by Herr Otto Sommerstorff. See note 45.

Was sucht ihr, mächtig und gelind,
 Ihr Himmelstöne, mich am Staube?
 10 Klingt dort umher, wo weiche Menschen sind!
 Die Botschaft hör' ich wohl, allein mir fehlt der Glaube;
 Das Wunder ist des Glaubens liebstes Kind.
 Zu jenen Sphären wag' ich nicht zu streben,
 Woher die holde Nachricht tönt;
 15 Und doch, an diesen Klang von Jugend auf gewöhnt
 Ruft er auch jetzt zurück mich in das Lehen.

vas 'zu:xt ʔi:r, 'məçtìç ʔùnt gë'lìnt,
 ʔi:r 'hìmëls'tø:në, mìç ʔam 'sta'u'bë?
 10 'klìjt 'dørt ʔùm 'he:r, vo: 'va:ri'çë 'mènsën zìnt!
 di: 'bo:tʃaft 'hø:r ɿç 'vo:l, ɿala'ri:n mi:r 'fe:lt dør 'gla'u'bë;
 das 'vùndør ɿst dës 'gla'u'bëns 'li:pstës 'kìnt.
 tsu: 'je:nëñ 'sfe:rëñ 'va:g ɿç 'nìçt tsu 'stre:bëñ,
 vo:'he:r di: 'hòldë 'na:xrìçt 'tø:nt;
 15 ʔùnt 'dòx, ʔan 'di:zëñ 'klañ fòn 'ju:gënt 'a:u:f gë'vø:nt
 'ru:ft e:r ʔaux 'jètst tsu'ri:k mìç ʔìn das 'le:bëñ.

vas'zu:xti:r, 'mę̄t̄iç̄unt̄ḡēl̄int,
 ir'him̄ls't̄n̄ē, m̄iç̄am̄ʃta:w̄b̄ē?
 'kli:nt̄d̄ort̄t̄m̄h̄ēr, vo:v̄a:iç̄ēm̄ēn̄s̄ēn̄z̄int!
 di:b̄o:t̄ʃa:f̄t̄h̄ēr̄iç̄v̄o:l̄,
 ala:in̄mir̄fe:lt̄d̄e:rḡgl̄au:ub̄ē;
 das'v̄und̄ēr̄ istd̄e:s̄gl̄au:ub̄ēns̄li:pst̄e:s̄k̄int.
 tsu:je:n̄e:n̄s̄fe:rn̄v̄a:ḡiç̄n̄iç̄ttsu:ʃtre:bn̄,⁴⁶
 vo:h̄ēr̄ di:h̄old̄e:n̄a:x̄riç̄t̄ 't̄s̄nt̄; ünt̄d̄ox,
 an'd̄i:z̄e:n̄kla:yf̄on̄ju:ḡe:n̄d̄au:f̄ḡe:v̄o:n̄t̄
 'ru:f̄terau:x̄j̄etst̄ tsu:r̄ykm̄iç̄ind̄as̄le:b̄en̄.

Sonst stürzte sich der Himmelsliebe Kuß
 Auf mich herab in ernster Sabbatstille;
 Da klang so ahnungsvoll des Glockentones Fülle,
 20 Und ein Gebet war brünstiger Genuß;
 Ein unbegreiflich holdes Sehnen
 Trieb mich durch Wald und Wiesen hinzugehn,
 Und unter tausend heißen Tränen
 Fühl' ich mir eine Welt entstehn.
 25 Dies Lied verkündete der Jugend muntre Spiele,
 Der Frühlingsfeier freies Glück;

'zònst 'styrts tē zìç dər 'híméls'li:bë 'kùs
 ?a:u'f mìç hë'rap ?in ?érnstër 'zabat'stìlë;
 da' 'klaç zo: ?a:nùñsfòl dës 'glòkëñ'to:nës 'fylë,
 20 ?ùnt ?aìn gë'be:t va:r 'brýnstìgër gë'nùs;
 ?aìn ?ùnbë'gra:ì:fliç 'hòldës 'ze:nëñ
 'tri:p mìç dùrc 'valt ?ùnt 'vi:zëñ 'hìntsü'ge:n,
 ?ùnt ?ùntër 'ta:u'zënt 'ha:ì:sëñ 'trë:nëñ
 'fy:lt iç mi:r ?aìnë 'vëlt ?ënt'ste:n.
 25 'di:s 'li:t fë'r 'kìndëtë dër 'ju:gënt 'mùntrë 'spi:lë,
 dër 'fry:lìñs'faiër 'fraïës 'glyk;

zònst. 'stýrtstéziçdér'hímls'lí:bë'kùs
 aufmìçhe'rapin'érnste'zabatstílë;
 da'klayzo'a:nùys'fòl: dës'glökën'to:nës'fyl'ë
 ünt'aìngë'bet va:r'brynstìgë'gë'nùs;
 aìn'ùnbë'gräì'fliç'hòldës'ze:nën
 'trípmìçdùrc'valtùnt'vi:zn'hìntsuge:n
 üntùnter'thauzënthau'sn'tre:nën
 'fy:ltìçmì'raìnë'vèltènt'ste:n. 'dis:lit
 fèrkìndëtëdér'jungënt'mùntrë'spi:lë,
 dér'fry:liys'fai:er 'fraiës'glyk;

Erinnerung hält mich nun mit kindlichem Gefühle
 Vom letzten, ernsten Schritt zurück.
 O tönet fort, ihr süßen Himmelslieder!
 30 Die Träne quillt, die Erde hat mich wieder!

?eR ?inəRùj 'həlt mìç 'nu:n mìt 'kìntlìçëm gë'fy:lë
 fòm 'lètstën, ?ernstën 'fìt tsu'ryk.
 ?o: 'tø:nët 'fört, ?i'r 'zy:sëñ 'hìmëls'li:dëR!
 30 di' 'trë:në 'kvìlt, di' ?e:rdë 'hat mìç 'vi:dëR!

er' inerün 'hèltmìenu nmìt' kìndlıçëmgë fy:lë,
fò m'lètstën 'ernstën 'frìtsu'ryk.
'o: 't's: n èt'fòrt, ir'z y:s èn 'hìm'lìs'li: dèr!
di'tre:nè'kvìlt, di'zè:rdë 'hatmìç'vi:dèr.

NOTES ON THE PRONUNCIATION.

I. RICHARD THE SECOND.

1. The number of this record is G. C. 1315 III. (See Introduction § 8.)

Sir *H. Beerbohm Tree*, the well-known actor was born in London and educated in Germany; he has however spent the greater part of his life in England, and his speech sounds are substantially those of Standard Southern English.

The following points should be noted, which do not appear from the transcription:—

a) The sound *æ* generally tends towards *a*. A good instance of this is *æn'naθiŋkæn...* (p. 3, l. 9) being almost *an'naθiŋkan...*

b) The *a* in *ai*, *au* generally tends towards *ə*. A good instance of this is the word *wa'i'vz* (p. 5, l. 6; almost *wa'ɪ'vz*). The triphthong *aʊə* is generally reduced to a more or less lengthened or slightly diphthongized *ə*.

c) A marked aspirate is frequently inserted between breathed plosive consonants and a following vowel in stressed syllables. In some cases it is sufficiently strong to require marking in the transcription, e. g. *thəl* (p. 5, l. 3).

d) *θ* is sometimes not quite so open as in ordinary Southern English pronunciation, e. g. *'pəɪpəθ* (p. 3, l. 3).

e) The *l* sound is generally the “clear” *l* not the “dark” *ɫ*. Even where *ɫ* is given the back resonance is hardly as marked as in ordinary Southern English pronunciation.

2. The word *'spi'k* (p. 3, l. 1) sounds very weak. It seems probable however that this weakness is not due to absence of

stress in the pronunciation, but is due rather to an imperfection in the record.

3. The vowel in **ði** (p. 3, l. 4) sounds intermediate between the tense **i** and the lax **ɪ**.

4. The **ʌ** in **bat** (p. 3, l. 9) is almost **a**.

II. THE BELLS.

5. The number of this record is G. C. 1356.

The late Canon Fleming was of Irish parentage, but was educated in England. He was famous as a teacher of elocution. His speech sounds are substantially those of Standard Southern English but they are not always distributed in the most usual way; thus **è** is used in the third syllable of *merriment* (usually **mèrímént**); note the use of the "clear" **l** throughout.

The following points should be noted which do not appear from the transcription: —

a) The **ù** of **òù** often tends towards tense **u**, e. g. in **'gò·ùr lðēn** (p. 9, l. 9).

b) **ɛθ** generally tends towards **èθ**. When **r** follows the **θ** almost disappears, e. g. in **'ɛ:ərəv'naɪt** (p. 9, l. 2).

6. It is almost impossible to hear whether the **d** in **ændðə** (p. 9, l. 8) is pronounced. It seems probable that it is present, but is very weak.

7. There is a distinct **l** pronounced in **'ba:lmi** (p. 11, l. 1); it is however weak.

8. The **u:** in **'mu:n** (p. 11, l. 6) is slightly diphthongized (almost **uw**).

9. The **ʃ** in **'fju:tʃə** (p. 11, l. 9) is not an ordinary **ʃ**, but is rather intermediate between **ʃ** and **j**. The pronunciation of this word is noticeably different from that of the word **'ræptʃùə** in the next line.

10. The **æ** in **ræptʃùə** (p. 11, l. 10) is intermediate between **æ** and **a**.

11. The **ɪ** in **iər** (p. 13, l. 5) is intermediate between **ɪ** and **i**.

III. CONVERSATION.

12. The number of this record is G. C. 1286. The record is one of a set procurable from Messrs. Langenscheidt of Berlin.

Mr *Bernard MacDonald*, M. A., was educated in England. His father was of Scottish origin and his mother was from the South of England. He has had much experience in public speaking, and is Lecturer on Voice-production and Elocution at Mansfield College, Oxford and at Queen's College, London. Mr MacDonald speaks naturally with typical educated Southern English pronunciation, but in the gramophone record under consideration a few artificialities may be observed. This is no doubt due to the fact that in order to make satisfactory records the voice must be considerably louder and the articulation more distinct than is usual in conversation.

The following points should be noted which do not appear from the transcription:—

a) The "clear" l and "dark" l both tend to a sound intermediate between them.

b) θ representing -er in the spelling often tends towards ē; in other cases it frequently tends towards A. (A is actually reached in *ʌ'grōùsə'z*... p. 23, l. 1).

c) è sometimes tends towards ē, e. g. in *?ènì* (p. 25, l. 2), *nèim* (p. 23, l. 10).

d) ðù sometimes tends towards öü, e. g. in *sə'pò'ù'z* (p. 21, l. 3).

e) Words beginning with a vowel are sometimes started with a jerk of the breath (distinct from ?), e. g. the word *ə:* in *ðèiə:* (p. 23, l. 5), the word *aüns* (p. 27, l. 3).

13. The θ in *kən* (p. 19, l. 2) is almost æ.

14. The vowel in *v'r* (p. 21, l. 9) is intermediate between o and θ. The vowel in *'brants* is intermediate between a and a and has a trace of nasality.

15. The second θ in *'dʒènərət̪* (p. 25, l. 4) is almost ö.

16. The vowel in *ju'* (p. 25, l. 9) is intermediate between u and ù.

17. The second θ in *æ'diʃənət̪* (p. 27, l. 5) is almost ö.

IV. LA SAMARITAINE.

18. The number of this record is G. C. 31171 II. (See Introduction § 8.)

Mme *Sarah Bernhardt*, the famous actress, was educated in Paris and studied elocution at the Conservatoire there. Her speech sounds are those of Standard Northern French. Note however the tendency to lengthen final vowels, and the alternation between **r** and **R**.

The following points should be noted which do not appear from the transcription: —

a) **a** often tends towards **ɑ**. A good example of this is **mwa** (p. 31, l. 7 (almost **mwa**)).

b) The **r** sound occasionally seems to be a combination of **r** and **R**, e. g. in **o:trə** (p. 35, l. 9).

c) **ɔ** is generally rather opener when followed by the *r* sound than in other cases. Compare **ã'kɔ:** (p. 31, l. 1), **'sɔ:teɪ** (p. 33, l. 4) with **'vɔ:tRəprɔ:fɛ** (p. 31, l. 10). In some cases the sound is sufficiently closed to require the symbol **ø**, e. g. **køm** (p. 35, l. 5).

19. The **a** in **'lwa** (p. 31, l. 5) is retracted towards **ɑ** (see previous note (a)).

20. The second vowel in **dònə** (p. 33, l. 1) is intermediate between **e** and **ɛ**.

21. The **u** in **'nu:ʃi:** (p. 33, l. 2) seems retracted and sounds rather like the mixed vowel **ü**.

22. The first few syllables of this sentence (p. 33, ll. 3, 4) are very indistinct. An extra syllable is added at the beginning, which sounds more like **kə** than anything else. The fourth syllable is probably intended to be **və**, but it sounds rather like **Rə**. From the fifth syllable onwards the record is clear.

23. Note the accidental insertion of the sound **m** before **ã:'brəse:** (p. 33, l. 6).

24. The **ə** in **ɛ'sy'lə** (p. 33, l. 10) is opener than usual and resembles the English final **ə**.

25. The **o** in **'bo:kə** (p. 35, l. 7) is slightly diphthongized.

26. The **ə** in **o:trə** (p. 35, l. 9) is opener than usual and sounds rather like **a**.

27. P. 35, l. 10 the words *Quand on aime* are omitted on the record.

28. The *ø* in 'zɥ:ʁø (p. 37, l. 1) is very open.

29. The *ø* in 'amu:ʁø (p. 37, l. 2) is very open.

30. The *ɛ* and *u*: in 'ɛmə'vu: (p. 37, l. 3) are both slightly diphthongized.

V. LE CORBEAU ET LE RENARD

and

VI. LE LOUP ET L'AGNEAU.

31. These two pieces are both on the same record, number G. C. 31253.

M. *Louis Delaunay*, Sociétaire de la Comédie Française, was educated in Paris, his parents being Parisians. His pronunciation was largely influenced by that of his father, a particularly careful and artistic speaker.

His speech sounds are those of Standard Northern French. Note, however, the alternation between *r* and *R*.

The following points should be noted which do not appear from the transcriptions:—

a) *a* often tends towards *ɑ* when preceded by *w*, e. g. in 'zwa (p. 39, l. 4). In other cases it sometimes tends towards *æ*, e. g. in *a'ʃø* (p. 41, l. 3).

b) The *r* sound sometimes seems to be a combination of *r* and *R*, e. g. in *apø'pre* (p. 37, l. 8).

32. The word *di* (p. 39, l. 6) is very weak and indistinct on the record, but it is nevertheless probably stressed.

33. The *h* in 'hɔ:tø (p. 39, l. 9) is very weak. This may be because the gramophone does not reproduce the sound *h* well, or it may simply be that the speaker's "h aspiré" is a very weak sound.

34. The *ɛ* in *pwɛ* (p. 43, l. 8) seems somewhat retracted.

VII. CONVERSATION.

35. The number of this record is G. C. 31284.

The author has not been able to obtain any personal particulars regarding the person who spoke this record, the Gramophone Company having lost all trace of him. From the pronunciation it would seem that he was a Parisian.

The following points should be noted which do not appear from the transcription: —

a) The sound θ is generally almost œ , thus the sounds θ and œ in **udəfa'vœ:** (p. 45, l. 8) are almost identical.

b) ɛ and œ are in all cases less open than with the previous French speakers. This is especially noticeable when they are long and followed by the r sound, as in **par'tɛ:** (p. 47, l. 6), **ɛ'tɛk'jœ:** (p. 49, l. 1).

c) The distinction between e and ɛ is often not very clear, both sounds tending towards the intermediate $\grave{\text{e}}$, e. g. in **de'bijɛ** (p. 45, l. 6). (The symbol $\grave{\text{e}}$ is only employed where the true intermediate sound is undoubtedly used).

d) The differences of length are not so great as with most speakers.

36. The y in **syɛ** (p. 45, l. 7) is considerably retracted.

37. The first vowel in **'kam'lɔ** is intermediate between a and æ .

38. The first vowel in **'a'tū'sjɔ** (p. 47, l. 4) is intermediate between a and æ .

39. The ɛ in **'pre'ne** (p. 47, l. 5) is slightly diphthongized.

40. The ɛ in **'ple'zi:** (p. 47, l. 8) is weakened into a sort of vowel.

41. The first vowel in **'alɔ** (p. 49, l. 6) is intermediate between a and æ .

42. The œ in **œu'efɛ** (p. 51, l. 2) seems to be retracted and pronounced without much lip-rounding. The sound is in fact rather like the English θ in *sofa* (*sòufθ*) nasalized.

VIII. WALLENSTEIN.

43. The number of this record is G. C. 41968 II. (See Introduction § 8).

Herr *Max Montor*, Regisseur am deutschen Schauspielhaus in Hamburg, was born and educated in Vienna, and studied elocution at the Conservatorium there. His pronunciation does not differ greatly from Standard (non-dialectal) North German. Note the absence of *?* and the use of the dental *r* throughout.

The following points should be noted, which do not appear from the transcription: —

a) *i* often tends towards *i*, e. g. in *'stillē* (p. 59, l. 5).

b) The diphthong here represented by *au* varies between *au* and *au*.

44. The *o* in *'kōmēn* (p. 61, l. 6) is almost *ɔ*.

IX. FAUST.

45. The number of this record is 41319 III. (See Introduction § 8).

Herr *Otto Sommerstorff*, was educated chiefly in Vienna, but also to some extent in Germany. His father was from Wurtemburg and his mother was Austrian. His pronunciation does not differ greatly from Standard (non-dialectal) German. Note the absence of *?* and the use of the dental *r* throughout.

The following points should be noted, which do not appear from the transcription: —

a) *i* generally tends towards *i*. A good example of this is heard in *gēlīnt* (p. 69, l. 1).

b) *ɛ*, *ø* generally tend towards *ɛ*, *ɔ*. Good examples of this are heard in *'lētstēn* (p. 73, l. 2), *'glōkēn* (p. 71, l. 3).

c) *u* often tends towards *a*, especially in the diphthong *ai*.

46. The *e:* in *'stre:bn* (p. 69, l. 7) is slightly diphthongized.



Other Works by the same Author.

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Recueillies et mises en transcription phonétique par DANIEL JONES. Illustrations par Elinor M. Pungh. [VII et 106 p.] 8. Leipzig (Teubner) 1907. Broché M. 1.80, relié M. 2.30.

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Phonetic Transcriptions of English Prose.

By D. JONES.
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Oxford (Clarendon Press), 1907. 2s.

The pieces of English prose contained in this book are selected from the writings of well-known authors. For the phonetic transcription the alphabet of the International Phonetic Association has been used. Three distinct styles of speech are illustrated, viz: the declamatory, the careful conversational, and the rapid conversational styles. The majority of the pieces are in careful conversational style. A passage with intonation-curvee is given at the end.

The Pronunciation of English.

By D. JONES. pp. xviii + 153.
Cambridge University Press,

1909. Price, cloth 2s. 6d. net.

This book is primarily designed for the use of English students and teachers, and more especially for students in training-colleges and teachers whose aim is to correct cockneyisms and other undesirable pronunciation in their scholars. It is divided into two parts. In Part I Standard Southern English pronunciation is dealt with in detail and the principal varieties of pronunciation heard in London and elsewhere are described. Part II contains specimens of various kinds of pronunciation. The phonetic system used is that of the International Phonetic Association.

Alphabet Organique.

Par P. PASSY et D. JONES. Publié par l'Association Phonétique Internationale.

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By PAUL PASSY.
Translated by

D. L. SAVORY and D. JONES. pp. 134. Oxford (Clarendon Press), 1907, 2s. 6d.

This is essentially a popular work on scientific lines. It treats of the speech sounds of Standard French, separately and in combination, with illustrative phonetic texts in the transcript of the International Phonetic Association.

A Chart of English Speech Sounds,

suitable for foreign
students, with Key
Words and Notes. By D. JONES. Oxford (Clarendon Press), 1908. 4d. net.

An Outline of English Phonetics,

treated from the point of view of foreign students.
By D. JONES. Leipzig (Teubner). Ready 1910.

Jones, Intonation Curves.

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3. édition revue et corrigée.

[LX u. 250 S.] gr. 8. 1908. In Leinwand geb. M. 5.—

Notre *Chrestomathie* est destinée aux conférences pratiques (séminaires) des universités étrangères, à l'enseignement secondaire, public ou privé, et aussi aux étudiants isolés. C'est surtout aux pays de langue allemande et anglaise que nous avons pensé dans cette introduction. Mais sans doute, on pourra s'en servir partout où on apprend l'une ou l'autre de ces deux langues. Quant aux textes, *le Français parlé* de Paul Passy et le présent ouvrage peuvent se compléter. — Les exercices préliminaires (Première Partie) tiennent une place à part. Ils sont naturellement adaptées surtout aux commençants, mais beaucoup moins aux très jeunes élèves qu'aux adultes, et à ceux qui, tout en sachant peut-être assez bien la grammaire et le vocabulaire de la langue littéraire, entreprennent pour la première fois l'étude scientifique de la prononciation française. Du reste, l'expérience a déjà montré suffisamment que les textes en double transcription et les anecdotes linguistiques intéressent aussi les étudiants avancés. Ils lisent avec profit même les calembours et les devinettes, où il s'agit en réalité de questions de phonétique assez difficiles et très importantes (liaison, syllabation, accent, durée, etc.) Les autres morceaux, conte divers et poésie, peuvent être utiles aux professeurs qui, sans vouloir se servir d'un second livre, désireraient encore quelques exercices faciles avant de commencer la lecture des textes de la deuxième et de la troisième partie.

(Introduction.)

Otto Jespersen:
Lehrbuch der Phonetik

Autorisierte Übersetzung von Hermann Davidsen.

Mit 2 Tafeln.

[VI u. 225 S.] gr. 8. 1904. Geh. M. 5.—, in Leinw. geb. M. 5.60.

Die Darstellung zeigt die von der Kritik anerkannten Vorzüge des ursprünglichen Werkes. Sie verbindet wissenschaftliche Gründlichkeit und Originalität mit anziehender Form und pädagogisch geschicktem Aufbau. Die Lautlehre der drei europäischen Hauptsprachen, Deutsch, Englisch und Französisch, ist ausführlich dargestellt, so daß das Buch den Anforderungen der neusprachlichen Lehrer in jeder Hinsicht gerecht wird.

Phonetische Grundfragen

Mit 2 Figuren im Text.

[IV u. 185 S.] gr. 8. 1904. Geh. M. 3.60, in Leinw. geb. M. 4.20.

Die Grundfragen der Phonetik knüpfen an das Lehrbuch an und bilden gewissermaßen dessen theoretische Grundlage; sie begründen die Darstellungsweise und viele Einzelheiten, sind aber dabei durchaus selbständige.

Nach einer Einleitung über das Verhältnis zwischen Laut und Schrift werden die für die Phonetik wie für die Sprachwissenschaft überhaupt bedeutungsvollen Probleme behandelt.

„... Der kopenhagen universitätsprofessor O. Jespersen zählt zu den allерhervorragendsten Vertretern der phonetischen Wissenschaft und seine Werke sind für den neusprachlehrer aus dem Grunde von besonderer Wichtigkeit, weil er, selhet früher Lehrer, sich ununterbrochen in Fühlung mit den Bedürfnissen des neusprachlichen Unterrichtes gehalten hat, was wir sonst nur noch von Viëtor und Paul Passy kennen. Soweit ich sehe, sind alle seine Schriften von dirkstem und zumeist sehr hohem Werte für den neusprachlehrer.“ (Prof. Dr. H. Klinghardt in „Die Neueren Sprachen“.)

Growth and Structure of the English Language

[IV u. 260 S.] gr. 8. 1905. In Leinw. geb. M. 3.—

„Wer die früheren wissenschaftlichen Leistungen Jespersens einigermaßen kennt, wird immer mit lebhaftem Interesse und hochgespannten Erwartungen an die Lektüre eines neuen Werkes aus der Hand des trefflichen Gelehrten gehen. Das zur Beurteilung vorliegende Buch wird diese Erwartungen des Lesers gewiß nicht täuschen. Gründliche Geläufigkeit verbindet sich hier mit einem selbstständigen und originellen Blick auf die sprachlichen Verhältnisse, und wenn die Auffassung Jespersens nicht in jedem Punkte alle Leser überzeugen kann, wird das fesselnd geschriebene Buch jedenfalls in hehem Grade auffregend wirken.... Die Zahl der Einzelfragen, die in dem inhaltreichen Buche Jespersens berührt werden, ist so groß, daß eine singehendere Besprechung derselben hier nicht in Frage kommen kann. Mein Zweck ist erreicht, falls es mir gelungen ist, die Aufmerksamkeit der Leser auf das verzügliche Buch zu lenken, das einem jeden, sei er Philologe, Sprachlehrer oder nur Liebhaber der englischen Sprache, reiche Belehrung, Unterhaltung und Stoff zum Nachdenken gewähren wird.“

(Neuphilologische Mitteilungen.)

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Verlag von B. G. Teubner in Leipzig und Berlin

Viëtor, Wilh., Deutsches Lesebuch in Lautschrift. Als Hilfsbuch zur Erwerbung einer mustergültigen Aussprache.

I. Fibel und erstes Lesebuch. 3. durchgesehene Auflage. [XVI n. 153 S.] 8. 1907. In Leinwand geb. M. 3.—

II. Zweites Lesebuch. [VI u. 129 S.] 8. 1902. In Leinw. geb. M. 3.—

Der Zweck des Werkes ist im Titel angedeutet; vor allem ist es auf den Einzelgebrauch, im In- und Ausland, und zwar von Seiten der Lehrer, berechnet. Die ausgleichende Regelung des Aussprache-Vorbildes ist, wie bekannt, durch die Bühne im ganzen gegeben. Die Lautschrift ist im wesentlichen die der Association Phonétique Internationale.

Aus dem Inhalt: Vorwort. — Fibel. — Lautschrift. — Die langen Vokale. — Der Kehlverschlußlaut. — Der Kehl-Reibelaut (Hauchlaut). — Die stimmlosen Verschlußlaute. — Die stimmlosen Reibeläute. — Die (stimmhaften) Laute l und r. — Die kurzen Vokale. — Die stimmhaften Verschlußlaute. — Konsanant-Verbindungen — Vor- und Nachsilben mit e. — Diphthonge. — Die (stimmhaften) Nasalkonsananten. — Die stimmhaften Reihsläute. — Die Nasal-Vokale (in Fremdwörtern). I. Bei Scherz und Spiel. 1. A. B. C. 2. Wer will gute Kuchen backen. 3. Fingerspiele. 12. Vom Büblein, das überall mitgenommen hat sein wollen. Rückert. 13. Der Herr, der schickt den Joekel ans. 14. Scherze zum Schnellsprachen. — II. Bei der Arbeit. 17. Adolf heißt ich. 18. Hans, mein Sohn. 19. Die traurige Geschichte vom dummen Hänschen. Löwenstein. — III. In Haus und Hof. 27. Hund und Kätzchen. Agnes Franz. 28. Das Kätzchen und die Stricknadeln. Bechstein. 29. Möpschen und Spitzchen. Hey. 40. Die faulen Mägde. Schmid (nach Alop). 41. Die Wichtelmänner. Brüder Grimm. 42. Die Bremer Stadtmusikanten. Brüder Grimm. 51. Störche. Hey. 52. Das Dorf. Reinick. — Erläuterungen.

... Viëtors deutsches Lesebuch in Lautschrift ist eine der reizendsten Gahen, die uns die Phonetik bisher geschenkt hat.... Ehe wir der deutschen Orthopädie nicht mit dem nötigen Ernstre unsre Aufmerksamkeit schenken, scheint mir die Pflege der Aussprache fremder Sprachen wenig Aussicht auf Erfolg zu haben. Das Büblein ist so niedlich und anziehend, das Theoretische darin so einfach, daß man hier wirklich hoffen kann, es werde leichter als alle theoretischen Erwägungen und prinzipiellen Erörterungen diejenigen für die gute Sache erobern, die sie zunächst ungeht, und das sind alle Lehrer, nicht nur die des Deutsch-n.
(A. Schröer in der Anglia.)

— und Franz Dörr, Englisches Lesebuch. Unterstufe. Teil I. Ausgabe in Lautschrift von E. R. Edwards. [XVI u. 76 S.] gr. 8. 1901. Geb. M. 2.20

Der Zweck dieser phonetischen Übertragung ist, zu zeigen, wie die einfachen Geschichten und Reime des Lesebuches von dem englischen Durchschnittskind gesprochen werden. Die hier gegebene Aussprache kann als die der mittleren Klassen Londons und im allgemeinen Süden Englandes gelten. Da ein wirklich geistiger Sprachunterricht das gesprochene Wort unbedingt erfordert, so bildet dieses Büblein ein praktisches Hilfsmittel insbesondere auch für den Schnigebrauch.

An das Lesebuch schließen sich an:

— — — Englisches Übungsbuch. Unterstufe. In Leinw. geb. M. 1.20.

Viëtor, Wilh., Englische Schulgrammatik. I. Teil. Laut- und Wortlehre. 4. Auflage. Geb. M. 1.40.